ENGLISH CHURCH BRASSES

E. R. SUFFLING

English
Church Brasses.

Shroud Brass to John Symondes, merchant, 1518, Agnes his wife, 1515, and eight children. (Labels reversed.) Height of figures, 3ft. 3in.; of children, 9½in. Cley, Norfolk. (Page 253.)

English Church Brasses

From the 13th to the 17th Century.

A Manual for Antiquaries, Archæologists and Collectors.

By Ernest R. Suffling,

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With 237 Illustrations of Extant Examples, reproduced from Rubbings.

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Preface.

AMONG our national antiquities there are few, if any, which arouse more interest than the ancient brasses in our even more ancient churches. Thousands of persons who enter churches see these brazen memorials of a past age lying before them, but although they take pleasure and interest in the graven figures, they do not understand them. The effigies of knights and ladies, ecclesiastics and merchants, judges and doctors, lie mute before them; nevertheless, to the student and the antiquary they tell their story eloquently. There lie embedded in the floors of our churches records of the past 600 years—the lives of great men, the whole history of armour from its inception to its final decay, ecclesiastical vestments of all kinds, the civil and judicial costume of generations of men, and the fashions of coiffure and raiment of women. The births, marriages, and deaths of those who have made and upheld noble names among our countrymen, their statesmanship and doughty deeds, all lie inscribed before us, in some cases recorded in the accompanying inscriptions, in others hidden until they are searched out and brought to light by the antiquary and archæologist. Heraldry also plays a prominent part in these ancient memorials.

The purpose of this book is to point out the various periods of armour, to note every component part in the different periods, to particularise each item of ecclesiastical vestment, to review the successive styles of civilian costume, both male and female, to deal with the history of brasses in general, to show how copies may be made of the four or five thousand examples still extant, and to place before the public a much longer list of churches containing brasses than any hitherto published.

No complete list of the localities of brasses has yet been compiled, nor can it be, for plates are continually being discovered, hidden under pews and floors or buried in other places, which are only brought to light during excavations or restoration, but the list given in this work is by far the most comprehensive yet published. The large number of brasses illustrated afford a clear insight into the various periods of English history, and form in themselves a liberal education to the student-antiquary. They will also be found valuable to the artist, pageant-master, costumier, and many others.

The advent of the cycle and the motor-car has made it possible to visit easily the most remote churches, a task which twenty years ago was almost impossible without great bodily fatigue, and the collection of rubbings of brasses now forms a hobby within the reach of the many instead of the few. I would remind those who wish to copy brasses that as these mediæval treasures rest in God's house, the collection of them must be made with due observance of the sacredness of the building, and that the permission to copy is in the hands of the Vicar or Rector and is not a public right.

Nearly forty years of ecclesiastical art training has given me much insight into antiquarian matters, but in spite of that and of my utmost care, clerical or other errors may possibly be discovered, in which case I shall be pleased to have them pointed out, as by the co-operation of my readers errata may be rectified in the next edition.

To show how far one may wander in pursuing a hobby, I may say that in order to obtain the copies of brasses illustrated in this book I have travelled upwards of 7000 miles, of which 2000 have been done on foot. In addition, I have gone to nearly every source from which I could secure information; but the list of authorities would take up too much space to give fully here, as it embraces really the whole of the works mentioned in the "Bibliography of Brasses." Many of the authors and artists—Gough, Stothard, Ord, Cotman, and others—are dead, but our thanks are due to them for the efforts they made in their lifetime—efforts without which we should know nothing about brasses that since their day have totally vanished.

Prior to 1880 several good books were written, and many brasses were beautifully engraved, as witness the works of the Rev. C. H. Hartshorne, 1840; Thos. and Geo. Hollis, 1840; the brothers J. G. and L. A. B. Waller, 1842-64; the Rev. Charles Boutell, 1849; Franklin Hudson, 1853; Edward Kite, 1860; and the Rev. H. Haines, 1861. To all these writers and artists I am deeply indebted. Nor must I omit acknowledgment to the more modern writers whose works I have consulted, among them being those of the Rev. J. E. Jeans, the Rev. E. Farrer, the Rev. H. W. Macklin;

E. M. Beloe, E. W. Badger, and others. I must also express my indebtedness to Messrs. Kelly and Co. for numerous notes on brasses which appear in the pages of their County Directories; and to Mr. F. Stanley, of Margate, for enabling me almost to complete the list of Kentish churches containing brasses.

In writing this book—my twentieth—I have expended more time in laborious but necessary research than on any three I have hitherto undertaken, and I sincerely thank my friend William Baker-Bartlett for the great pains he has taken in assisting me in its compilation. Lastly, I must acknowledge the great help which my son has given me in the toilsome work of collecting and "touching up" the rubbings for reproduction.

ERNEST R. SUFFLING.

The Turret,
Happisburgh, Norfolk.
April, 1910.

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English Church Brasses

From the 13th to the 17th Century.

CHAPTER I.

A Short History.

The Earliest Brasses.

It is difficult to ascribe a definite date for the origination or introduction of monumental brasses, but we know that they were first laid down early in the thirteenth century. Although only two or three examples of late thirteenth-century work now remain, yet it is definitely known that many formerly existed, and in several cases the stone matrices are still *in situ*.

The oldest brass in existence at the present day is that to Bishop Ysowilpe, 1231, in St. Andrew's Church, Verden, Hanover. It is figured in Creeny's "Monumental Brasses on the Continent of Europe," and we reproduce it in Fig. 142 (p. 211).

Among ancient brasses which formerly existed were:—

1227.—Sir John de Bitton—Bitton Church, Glos.
1242.—Jocelyn, Bishop of Bath and Wells—Wells Cathedral.

1246.—Abbot Richard de Barkyng—Westminster Abbey.
1247.—Bishop Bingham—Salisbury Cathedral.
1253.—Bishop Grostete—Lincoln Cathedral.
c. 1260.—A cross-legged knight—Avenbury, Herefordshire.
1274.—Bishop William de Byttone—Wells Cathedral.
1279.—Bishop Gravesend—Lincoln Cathedral.
1279.—Dean Langton—York Minster.
1297.—Bishop Longspee—Salisbury Cathedral.
c. 1285.—Sir John Boteler—St. Bride's, Glamorgan.
1298.—Elias de Bickenham—Boteford Church, Cambridge.

But an earlier brass than any of these was that to Simon de Beauchamp, Earl of Bedford, who completed the foundation of Newenham Abbey, and died about 1208. The brass was discovered set in a marble slab at the foot of the high altar in St. Paul's Church, Bedford, but is now lost. A portion of the inscription is given in Boutell's "Monumental Brasses and Slabs" (page 5):—

DE . BELLO . CAMPO . JACET . HIC . SUB . MARMORE .
SIMON ..... FUNDATOR . DE . NEWENHAM.

Possibly the use of brasses took its rise from several causes. The stone effigies of the previous century were cumbersome, costly, and subject to damage from frost, accident, and wanton hands; and in the case of our Eastern Counties the heavy mass of stone had to be hauled scores of miles over country which in those days was almost impassable to heavy vehicles. The carriage of a stone effigy would frequently cost much more than the amount charged by the mason for material and labour. The cost of effigies being thus very great, only wealthy persons

were able to present churches with stone effigies of themselves at their demise.

Another factor that probably assisted in the invention of brass memorial plates was the introduction of Limoges enamel,* by which heraldic charges could be emblazoned and enrichments to baldricks, ecclesiastic vestments, &c., made.

From flat incised stone slabs there came the change to another material. Possibly some artificer in brass, being called upon to try his hand on an heraldic shield for the embellishment of a tomb, was struck by the adaptability of brass, with the incisions filled with enamel, for larger work: why not the effigy itself? It must be remembered that during the twelfth century enamelled brass was wrought into book-covers, reliquaries, and shrines, and the transition from a book-cover to a brass effigy was but an elaboration of an existing process.

No doubt many of the earliest brasses were richly enamelled, and in some cases remains of the disintegrated enamel have been discovered. Later brasses, from their cut-away surfaces, give unequivocal evidence of enamel being used for colouring jewels in orphreys and mitres, for blazoning heraldry, and for the trappings of knights. Unfortunately, enamel,† being subject to the contraction and expansion of the metal, owing to extremes of heat and cold, soon worked loose, became friable, and was lost.

The material used for "brasses" was called *latten*

* The art of enamelling on copper and brass found its way into England from Byzantium *viâ* Venice about the end of the tenth century, but was not largely in use until two centuries later.

† The present-day enamel for filling the lines on brass plates is merely a mixture of shellac, lampblack, &c., and perishes sometimes in a few decades.

—not *brass,* and it may be interesting to give the composition of the genuine alloy and kindred metals of modern days. At the Geological Museum in London an analysis is given of a portion of a "brass" which was tested many years ago, and which gives us a very good idea of the composite parts or alloys of a mediæval *latten* slab. The brass examined was one to Ludowic Cortewille, 1504 (Fig. 212, p. 299), and was probably cast in Cologne. The analysis gives:

Copper	64	parts
Zinc	29·5	,,
Lead	3·5	,,
Tin	3	,,

Modern *brass,* an alloy of copper and zinc, is compounded thus:

	Copper. Parts.	Zinc. Parts.
Pinchbeck, for watch cases, &c.	80 ...	20
Dutch metal, for beating into leaf ...	75 ...	25
Yellow brass, for fittings	66 ...	34
Sheathing metal for ships	60 ...	40

Some persons have imagined the latten to be more of the composition of gun-metal, but that is not so, gun-metal being quite a different alloy, viz., about 88 parts copper to 12 of tin. Bronze is similar to gun-metal in its alloy. Latten, then, is a true "brass," very similar in composition to the familiar knockers, taps, and fenders of a modern house. The slabs of early times were chiefly manufactured in Cologne and sent to East Coast ports, where they were shaped, engraved, and laid down by English workmen. Captains of vessels coming from the western Continental ports and entering Yarmouth, Harwich, and London would often bring over a few latten plates

as a private venture. These were seldom more than three feet in length.

Probably the workers and engravers of brasses formed themselves into Guilds in the large towns and cities of Bristol, Ipswich, London, and Norwich, but no Guild marks are ever found either on the effigies or on the inscriptive plates.* This is very strange, as we have many marks of armourers, masons, carpenters, and others still extant. Still, in the different counties or districts some of the figures and the details of workmanship are so much alike that an expert can detect the fact that certain brasses were fabricated by the same individual engraver or the Guild to which he belonged.

Possibly the bell-founders of the fifteenth and sixteenth centuries were also brass engravers, for we know that Richard Brayser, the celebrated Norwich bell-founder, who died in 1513, gave orders to his workmen for brasses to himself and wife. These brasses are still in St. Stephen's Church, Norwich, but are unimportant.

The early plates were very thick and heavy, and large surfaces were made up of two or more plates neatly joined, as in the huge brasses at King's Lynn.

In many instances inscriptive or dedicatory plates are seen fixed upside down in the stone matrix, but why this is so is not very clear. Probably when the plates were sent (sometimes long distances) for a mason to fix, he, from inability to read, made a mistake and inserted the label upside down. This

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* The only mark known which may be a Guild mark is on the lower corner of the effigy of Lady Creake, *c.* 1325, at Westley Waterless, Cambs, showing in a circle a large reversed N with a cross above it and a crescent and a star on either side.

was a very pardonable mistake at an epoch when only two persons in one hundred could read.

That brass was superior to stone as a memorial material may be seen upon visiting our old churches, for we find the latter broken and crumbling, with noses or other features of the effigies mutilated, or with limbs broken off and lost; the names and initials of vandals are deeply cut upon them, sometimes even on the face, while in cases of fire the cumbrous effigies of freestone, marble, or alabaster have been reduced to almost shapeless masses.

Brasses, on the other hand, suffer but little from either the ravages of Time or the mutilating hand of man; indeed, it is a very rare thing to find a brass disfigured with names, initials, or other mutilations: the metal is too hard, and defies the knives of local Hodges or of town-bred visitors who wish to perpetuate their own inglorious names. Many churches containing brasses have been burnt down, but the fallen débris has always protected them, and they have come out unscathed. The Surrey Archæological Society possess a brass which for a long period did duty for the fire-back of a country hearth, and it has come through the ordeal practically uninjured.

The earliest brasses—those of the thirteenth century — were nearly all to the memory of ecclesiastic dignitaries—mostly bishops, but from some cause or other not one of them has survived to the present day. The three now in existence are all effigies of knights—viz., Sir John Daubernoun at Stoke D'Abernon, Surrey (1277); Sir Roger de Trumpington at Trumpington, Cambridgeshire (1289); and Sir Richard de Buslingthorpe at Buslingthorpe, Lincolnshire (1290).

Early brasses, down to the end of the fourteenth century, were of very heavy, thick metal, and life-size, many of them being 6ft. in height; *e.g.*, Sir John Daubernoun (1277), John de Campeden, priest (1382), Sir William Tendring (1408) are all of about that stature. But in several examples we have gigantic figures, as in the case of Sir John de Saint Quintin and his Lady Lora, in Brandesburton Church, Yorks, Sir John's effigy being 6ft. 8in. in length, and that of his wife 5ft. 11in. In Wisbech Church, Cambs, Sir Thomas Braunstone measures 6ft. 11in. from apex of bascinet to points of sollerets.

What are called "life-sized figures" are those from, say, 4ft. 10in. upward, and a great many of the fourteenth century are of this character. It was usual at that period to place the effigies under single, double, or three-bay canopies, which in some examples were of two tiers, and in rare cases even of three. The whole design was then surrounded by a fillet or border from 1½in. to 2in. wide, upon which the name, description, and date of decease of the person memorialised were cut in Lombardic letters, very plain in character and easy to read.

Period 1350-1400.

In the latter half of the fourteenth century the design and workmanship displayed in brasses are very fine, and the figures usually run from 4ft. to 5ft. in height. Both male and female figures usually have some animal at their feet, a lion for the gentleman, and a dog, or sometimes two, for the lady. In some cases the little pet dog is no larger than the hand of the lady—truly a "toy-terrier." Two dogs at least have names given them on the brass—thus at

Ingham, in Norfolk, we have "Jakke," and at Deerhurst, Gloucestershire, we still can read the name "Terri." It is curious that nine out of ten figures of animals at the feet of effigies face towards the left of the spectator.

Some of the finest bracket brasses date from this period and the first years of the next century, and are reckoned among the prizes of the collector.

The language employed in the inscriptions was, early in the fourteenth century, Norman-French, late in the century Latin, but the two languages were both used for a period which overlapped many years. The fourteenth century was a most excellent one for brasses, the drawing being conventional without stiffness, the folds of drapery few and graceful, the types of armour faithfully copied, and the lines deeply, cleanly, and thoughtfully cut. No attempt at shading was made, but every line had its purpose, and on looking at early examples it would be found difficult to strike out any line without spoiling the whole figure.

Period 1400-1450.

To this period, I think, may be allotted the palm for excellence in brasses, both for design and for purity of line. The effigies were simply well-conceived outlines, owing but little to ornamentation or extraneous items.

Canopies and figures were now made smaller, but were beautifully drawn and equally well cut; indeed, the brass-engraver's art, as well as the skill of the armourer, was now at its zenith, and so continued, with but slight abatement, till about 1500, when it gradually decayed. The inscription fillet was

often omitted, a plate being substituted at the feet of the figures, while persons began to perpetuate the number and sexes of their offspring by little effigies placed beneath the inscription label. No matter how numerous the issue might be, nor how old the sons and daughters were at the time of the parents' death, they were always represented as mere children in size, with hands raised in a devotional manner.

Floriated crosses with figures in their heads ceased about the end of this period; foliated crosses or crosses-fleury took their place,* while bracket brasses became very rare. The figures were invariably drawn full-face or directly facing the spectator. The portrayal of kneeling figures commenced during this period, the earliest, perhaps, being one at Brightwell Baldwin, Oxfordshire, dated 1439. Knights were nearly always depicted with the bascinet, the helmet of the period, and it is only towards the latter part of this period that we find effigies with uncovered heads.

Period 1450-1500.

From 1450 to 1480 armour was brought to the point of absurdity and exaggeration, and in order to keep pace with the flourishings of the armourer the engraver was apt to overstep the simplicity of his elegant lines in an attempt to produce something ornate. The figures were now much smaller. Knights were shown without their helmets; their armour became

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* The words "floriated" (or floreated) and "foliated," as applied to architectural and kindred designs, are often misunderstood or wrongly used interchangeably, but the words are self-explanatory—floriated, with *flowers*, and foliated, with *leaves* or *foliage*. Thus a cross the arms of which end in flowers is styled a floriated cross, or cross-fleury, and one ending with leaves is known as a foliated cross.

exaggerated and cumbersome. Ladies were attired in grand dresses and wore astonishing headgear.

The butterfly head-dress caused the figures to be drawn so as to show the face in three-quarter view for the first time, otherwise the huge erection of wires and muslin on the lady's head could not be depicted by the brass-engraver. Truly these artistic coiffures look clumsy enough cut in brass. They were, however, mere floating gossamer, highly picturesque indoors or out of doors in calm weather, but must have been a nuisance to the wearer on breezy days. Of all the exaggerated forms of head-dress in vogue during this period only the "butterfly" is shown in brasses, although some of the "confections" were far more fanciful. Probably the gaiety of the lists was dropped in sight of the tomb, and only the more prosaic and becoming costume was depicted.

During this period shading or cross-hatching came into vogue, just as it did with the glass-painters, and with its introduction, in both arts, a period of degeneracy commenced. The beautiful, clean-cut, definite lines and folds of drapery were supposed to be aided by the introduction of shadow, but such treatment complicated or destroyed the simplicity of the lines, gave rise to an impossible attempt to round up the limbs and folds of drapery, and surely marked the decadence of the art.

Not content to portray deceased persons as they appeared at their best in life, the fashion now came into vogue of showing them as corpses enveloped in shrouds, as cadavers, or as post-mortem subjects, or sometimes even as shrouded, hideous skeletons, nearly all of which are found on the East Coast,

including the counties of Norfolk, Suffolk, Essex, and Kent.

Period 1500-1550.

The brass-engravers of this period attempted too much, and in trying to attain effect by means of a mass of detail in small figures, brought about a collapse of the art, which now rapidly deteriorated. Figures lost their wonted grace, were often ill-proportioned, frequently drawn in a three-quarter posture, to show off their fine attire, and were overburdened with cross-hatched or line shading. Portraits were sometimes attempted but seldom attained, and second-rate engravers were often employed to carry out the actual cutting from indifferent drawings, some of the Cornish brasses being little better than scratched caricatures. Many figures were shown three-quarter face or even in profile.

English, except in the case of ecclesiastics, was now the language used in the inscriptions, which were, nevertheless, usually cut in the black-letter type.

The little mummy-like figures of children (chrysoms), swathed in bandages, were now shown, sometimes alone, but in other cases in the arms of adults.

During this period mural brasses first became general, frequently showing figures kneeling on tessellated pavement of impossible perspective, or more comfortable cushions, before a prayer-desk. Their children in some cases were portrayed kneeling in serried ranks behind their parents, according to sex, the girls behind their mother and the boys behind their father.

There is one redeeming feature of this period, and

that is the introduction of the heraldic tabard and emblazoned mantle. Some of the heraldic figures make a brave show, and are invariably well drawn and cut; probably the commission was generally given to a capable and well-known engraver, rather than run the risk of employing a second-rate man whose knowledge of heraldry was but superficial.

Period 1550-1600.

This was a very poor time for brasses, which in themselves were of flimsy material, while the cutting was embarrassed by a plethora of shading. They are a source of much heat and annoyance to the modern rubber, who, try as he will, can seldom obtain a really perfect copy. The small hatching in a dented plate would try the patience of most people, and usually the attempt ends in a kind of compromise—a general idea of the brass, but with a poor result so far as detail is concerned.

Probably the brasses of this period were not only made in thin plates, but of less fine metal; an analysis would perhaps give an assay something like that of the sheet metal for coppering wooden vessels of the present day—soft and not difficult to bend or to scratch.*

At this Elizabethan epoch plates were often cut so as to depict quite a little scene, often of family worship or conjugal devotion, the figures kneeling on uncomfortably hard tessellated pavements or on equally

* Bishop Harsnet, who died in 1630, requested in his will that a brass plate should be laid down to his memory, and gave directions that it should be made 1in. thick, so that despoilers might not flay it from his tomb without also destroying the stone to which it was fixed. He evidently feared the sacrilegious persons who tore up brasses for their own gain.

hard pedestals. These brasses were usually either square or oblong in form, of thin metal and superficial engraving.

Period 1600 Onward.

After the reign of Elizabeth brasses became rarer and poorer. The costume of the period did not lend itself happily to the material. Jack boots, broad-brimmed hats with huge feathers, delicate lace ruffs, and leather "buffs" are not objects for delineation in brass work, and this fact, together with the introduction of tombstones and epitaphs, sounded the death-knell of the brass, which from the exigencies of modern costume is not likely to come into fashion again, except for lettered mural tablets.

A glance at one or two eighteenth-century brasses —*e.g.*, that at St. Mary Cray, Kent, 1775, to Benjamin Greenwood, and the one at Livermere Magna, Suffolk, 1776—will convince anyone that for figure work the art was dead, and let us hope that in these days of silk hats, white waistcoats, and eyeglasses no one will attempt its resuscitation.

There are several nineteenth-century brasses in Westminster Abbey, well designed and well cut, but, alas! modern habiliments, except in the case of Bishops and Archbishops, have a very anachronistic appearance on a brass. Beside an early fifteenth-century knight a man in modern costume has an aspect almost ludicrous.

Cost of Old Brasses

The reader will naturally wish to know something of the cost of making brasses in the early days and of the men who made them, but only a few items of

information on those points have come down to us, principally from wills.

In 1397, Sir John de St. Quintin, whose beautiful brass in Brandesburton Church, Yorkshire, with that of his lady, is illustrated in Boutell's work, left for the "marble stone with brass images, xx marks." It must be remembered that the figures are of giant size. Sir Thomas Ughtred, about the same time, bequeathed £10 for a marble slab, with two images in latten, to his father and mother in Catton Church, Yorkshire. Sir Percy Darcy, in 1399, left a sum of £10 for brasses to himself and wife; and Thomas Graa (Gray?), in 1405, for effigies of himself and wife, left 100 shillings.

At Belaugh Church, Norfolk, I endeavoured to find the brass to Sir John Curson and wife, 1471, which is shown in Cotman's book, but failed. The figures were about 3½ft. long, and the price paid for them was "viij marks."

Later still—in 1523—we learn that the brass effigy and four shields, still in St. Alphege, Canterbury, to Robert Goseborne, Clerk, were not to cost more than "iv*l.* x*s.*" The figure is only 27in. long. Brasses were evidently only within the reach of the rich, for money 500 years ago had quite ten times the value it has at the present day.

When we look upon the brass of a priest of the fourteenth century we are apt to associate him with an easy life and good living, so that it is somewhat startling to learn that his yearly stipend only amounted to £4 13s. 4d., or less than 2s. per week; but probably he also had tithes or Easter offerings to eke out an existence.

Dugdale gives a few interesting particulars of the

famous tomb at Warwick to Richard Beauchamp, Earl of Warwick, who died in 1439. It was commenced in 1443 and finished twenty-one years later. The men engaged upon it were all Englishmen, except Bartholomew Lambespring, who was a Dutchman, the figures being executed by William Austen, of London, whose contract is still in existence. Here is an extract:

"To cast and make an Image of a man, armed, of fine latten, garnished with certain armaments, viz., with sword and dagger, with a garter, with a helm and crest under his head, and at his feet a bear musled and a griffen, all of the finest latten, according to patterns; all of which shall be brought to Warwick . . . . . at the peril of the said Austen, the Executors paying for the image . . . besides the cost of the said workmen to Warwick, the cost of carriages, &c., in total £40."

Another extract reads:

"To cast, work, and perfectly to make of the finest latten to be gilded that may be found, xiv. images embossed of lords and ladies in divers vestures, called weepers, to stand in housings made about the tomb, those images to be made in breadth, length, and thickness like unto xiv. patterns made in timber. Also he shall make xviii. less images of angels, to stand in other housings, &c. And the Executors shall pay for every image that shall lie on the tomb, of the weepers so made in latten xiij*s.* iv*d.*, and for every angel so made v*s.* And for every pound of latten that shall be in the herse x*d.*"

When we consider the value of money in those days the price of latten, or brass, appears startlingly heavy.

I cannot discover anything as to the pay of artificers in brass in the fourteenth century, but doubtless they were paid at about the same rate as their brethren the glass-painters, of whose weekly salaries we know something. When John of Chester, in 1351, glazed the windows of St. Stephen's Chapel, Westminster, he was paid five guineas for the fifteen weeks he was employed = 7s. per week. Five designers who assisted him received 6s. per week = 1s. per day; while twenty-three glaziers who cut and leaded the glass received 6d. per day, or 3s. per week. Fifteen men were employed to paint the glass, earning 7d. per day (3s. 6d. per week), and four "grindynge boys" (colour-grinders) received 4d. per day. Carpenters, according to their ability, received 4d., 5d., and 6d. per day, and masons 5½d. The stall-ends and other woodwork were carved by William Hurle, who received 1s. per day, the same as the draughtsmen for glass. From this we may assume that the draughtsman for brass work would receive 1s. per day, and an engraver perhaps a little less.

CHAPTER II

Demolition of Brasses.

Before the period of the Reformation, brasses, and indeed all church monuments, appear to have been treated with due respect and reverence, the infrequent uprooting of a brass for palimpsest purposes being but a mild sacrilege compared with the wholesale and wanton despoliation of the churches which commenced in the reign of our inglorious sovereign Henry VIII. and continued through those of Edward VI. and Mary, a period of some twenty years.

In 1536 Henry ordered the dissolution of the lesser monasteries and convents, a decree followed in 1539 by the dissolution of the whole ecclesiastic fabric. In all he suppressed 644 monasteries and convents, 2374 chantries and cells, and 110 hospitals, thereby turning adrift nearly 150,000 monks, priests, nuns, and others attached to the religious houses throughout the land, many of them persons of advanced age.

Then came the sacking of the religious houses, in which everything "tending to Popedom" was ruthlessly destroyed; the greater the intrinsic value of the object the greater became the desire to destroy or remove it. Brasses, of course, came in for especial notice from the hands of the despoilers, who tore them

from their slab beds and confiscated them, thousands being melted down and at once turned into cash. Frequently the plates, instead of being melted, were sold, reversed, and fresh effigies and inscriptions cut on them; hence we have so many palimpsests dating from 1540 to 1600. Probably, if a list could be made of palimpsests, it would be found that quite two-thirds of them were re-cut between 1545 and 1585.

Sometimes useful articles were made from the brasses so wantonly annexed. Thus in 1551 the Corporation of Great Yarmouth issued an order for all the brasses in St. Nicholas' Church to be torn from their slabs and to be recast in the form of measures, scales, and weights for the town use, and no doubt the same order of things prevailed in other towns. Probably many of the tall candlesticks handed down as heirlooms had a previous existence in the form of church brasses.

Gough, the antiquary, mentions that when Henry VIII., on the dissolution of the College at Thetford, in Norfolk, gave the church to Robert, Earl of Sussex, that nobleman had the slabs and their embedded brasses taken from the aisles and used them to pave the floors of his hall, kitchens, and larder.

The destruction which Henry VIII. had commenced was continued with increased vigour by the advisers of Edward VI. throughout his short reign. Authorised iconoclasts were commissioned and sent throughout the land to remove or destroy everything of a "Popish" nature. Many of the brasses taken up were sold for a few shillings to persons who had them re-cut on the back and laid down as memorials to themselves. Hence we find so many palimpsest brasses after 1540, and doubtless there are

scores of others so used if we could only see the reverse sides. Every year as brasses become loose and are removed for re-setting palimpsests are discovered.

Weever, in his quaintly-written "Ancient Funeral Monuments," published in 1631, has much to say on the subject. Speaking of the spoliation of the churches, he remarks:

"Towards the latter end of the raigne of Henry VIII., and throughout the whole raigne of Edward VI., and in the beginning of Queene Elizabeth, certaine persons of every County were put in authority to pull down and cast out of all Churches, Roodes, graven Images, Shrines with their Reliques to which ignorant people came flocking for adoration. . . . .

"Images of the defunct were broken, erased, cut, or dismembered, Inscriptions or Epitaphs, especially if they began with '*Orate pro anima,*' or concluded with '*Cuius animæ propitietur Deus.*' For greedinesse of the brasse, or for that they were thought to bee Antichristian, pulled out from the sepulchres and purloined, and dead carcases for gaine of stone and leaden coffins cast out of their graves. This barbarous rage against the dead continued untill the second yeare of the raigne of Queene *Elizabeth,* who, to restrain such a savage cruelty, caused a Proclamation to be published throughout all her dominions."

Haines points out that at St. Martin's, Leicester, in 1547 (first year of Edward VI.), three lots of brasses of $4\frac{1}{4}$, $3\frac{3}{4}$, and 1cwt. were sold at 19s. per cwt. (9cwt. for £8 11s.). This would probably represent sixty or seventy brasses.

The proclamation above referred to does not appear altogether to have stopped the sacrilegious practices,

for ten years later Elizabeth issued another against "the breaking and defacing of monuments of antiquitie set up in churches." But vandals are not to be put down by proclamation, and the devastation continued.

Cromwell and his fanatical Puritan followers appear to have lost no opportunity of despoiling the churches. Roofs were stripped of their lead for casting into bullets, and brasses were torn up and cast into cannon. In Cromwell's day tons of brasses were taken up by the soldiers and sold at 3d. or 4d. a pound to provide the wherewithal for new harness, food, or carousals. Lincoln Cathedral lost no fewer than 207 of its brasses,* Hereford Cathedral 170, and St. Alban's Abbey and Ely Cathedral suffered in a like manner, though not so heavily. Hitchin Church, Herts, and Sudbury Church, Suffolk, were once nearly paved with brasses.

All through the Great Rebellion brasses were regarded as the lawful plunder of troops, and, finding a ready sale, were removed with little compunction by the men who used the church for stabling for their horses and amused themselves by making targets of sculptured memorials and stained-glass windows. Many of the latter were destroyed for the paltry amount of lead used in holding the various fragments of glass in place.

During the reign of Charles I. (in 1643) the great gilded copper screen of Henry VII.'s chapel in West-

* During a recent visit to Lincoln, I was grieved to find that the 207 brasses removed in 1644 were the sum total of its treasures in brass. Scattered all over the floor of the Choir are the matrices, which must have supported grand ones. The slab, 12ft. by 5ft., which once bore the effigy of Bishop Chedworth, 1471, shows hollowed shapes for a life-sized figure, four shields, four Evangelistic corners, and forty-five scrolls about six inches square.

minster Abbey was demolished by an order of the House and sold to braziers, and at about the same date (1643-4) commissions were given to men to "reforme country churches and purge them of idolatrous images." William Dowsing, with his myrmidons, was sent into Suffolk under a warrant from the Earl of Manchester, and "reformed" fifty-two churches in that county by destroying 192 brasses, thirty of which were in the church at Sudbury. From his journal we gather that at Wetherden he took up nineteen superstitious inscriptions ("*Orate pro anima*" probably) weighing 65lb., and from Walberswick 40lb. in brass, which sold at 3½d. per lb.

In the troublous times of the Charleses the lust of sacrilege appears to have permeated the blood of Englishmen, for when peace came, and a new century (the eighteenth) was entered, many acts of church robbery and desecration were carried out by the very men who should have prevented them—the churchwardens, in whom was vested the duty of protecting Church property. As late even as 1800, from the churchwardens' accounts of King's Lynn, Norfolk, we find that they sold the fine Flemish brass to Robert Attelathe, 1376, for the sum of five shillings!*

A writer in the *Gentleman's Magazine* in 1794 describes a visit that he paid to the venerable Church of St. Alkmond, Shrewsbury, for the purpose of copying some old monumental inscriptions, as the church was to be pulled down for rebuilding. He found, to his surprise, that several brasses had already been removed, and, on making enquiries, ascertained

* King's Lynn still contains the largest brass in England, that to Adam de Walsoken. It is a mercy for antiquaries that the churchwardens did not require another five shillings.

that the churchwardens had already sold them to a brazier. He, fortunately, discovered the plates at the house of the brazier, and copied the inscriptions. He concludes his letter thus:

"I am sorry we have such Goths and Vandals at this time, who would not scruple to destroy any memento for the sum of four or five shillings. Such people must certainly be void of humanity, of honour, and, I believe I may safely add, of honesty."

About the same time the brasses of Meopham, Kent, were taken up and thrown into the melting-pot when the church bells were recast, so as to supply the deficiency in metal.

Earlier in the century (1717), as has been noted, as many as 170 brasses had been removed from Hereford Cathedral, principally for the making of cannon.

Gough, the antiquary, writing in 1790, mentions *two tons* of brasses being sold to a brazier, of which he repurchased the greater portion, and, taking them to his printing-office, he hung them on the walls, where they remained for some years. What finally became of them I do not know, but I trust they were replaced in their original matrices.

But did the end of the eighteenth century see the last of these dishonest dealings in Church property? Alas! no, for many fine brasses were stolen (or lost!) during the nineteenth century, and others wantonly or thoughtlessly destroyed. Many of the brasses depicted by Stothard and Cotman as existing prior to 1817-19 have disappeared, among them the fine military ones to the Inghams and Stapletons from Ingham Church, Norfolk.* Up to 1864 several

* All that remain (1909) are a mutilated canopy *in situ* and parts of two others in a chest in the vestry.

brasses and other memorials were in the fine old church of my own parish (Happisburgh, Norfolk), but at the "restoration" in that year they disappeared. Local gossips say they were then buried under the new pavement of the nave. One brass was to John Haugh, 1505, and another to Dionisia Chamberlayne.

In 1825, whilst the River Waveney was being dredged, the workmen brought up part of a brass to one Browne, which is now in Halesworth Church, Suffolk. How it came in the river none could tell; possibly the conscience of some thief had pricked him and caused him to throw his ill-gotten treasure away.

Haines, in his well-known book "A Manual of Monumental Brasses," mentions that during the restoration of Warkworth Church, Northamptonshire, in 1841, the brasses were taken up and thrown aside and that "a pot of beer would have purchased any of them from the workmen," but that Mr. Danby, the builder, buried them under the floor of the nave, beneath a large flagstone, "where they still remain (1861)." One wonders if they have been recovered, and, if not, why?

The Rev. H. Macklin mentions the Church of St. Giles, Camberwell, being destroyed by fire in 1841, and at the rebuilding the brasses being left to the tender mercies of the contractor and his men. Of half a score, one figure, two inscriptions, and two shields only escaped, and these were roughly cemented to the vestry walls; the rest were scattered through the parish. It is a comfort to learn that most of them have since been recovered and replaced in the church.

The brass to Wm. Taylard, who was rector of Offord d'Arcy, in Huntingdonshire, about 1530, has

met with strange vicissitudes during recent times. Some forty years ago it was in its original position in the chancel of Offord d'Arcy Church, but about ten years later my friend the late Canon Valpy French, on visiting the church, found it removed from the matrix—having probably become loose—and in the possession of one of the churchwardens. In 1881 Mr. William Priestley, who was then churchwarden, lent it to a gentleman who was giving a lecture on antiquarian topics, but the brass was not returned to him; in fact, it disappeared. Thirteen years afterwards it was discovered in a shop in Huntingdon, and, being for sale, was purchased and placed in All Saints', Huntingdon, although it really belongs to Offord d'Arcy, a few miles away.

At Chipping Norton, Oxon., during the restoration of the church some thirty years ago the brasses were wrenched from their slabs, broken in the process, and thrown aside in the parvis.

About 1850 a visitor discovered the fine brasses in Higham Ferrers Church, Northants, under a pile of rubbish, and they were duly replaced. One of them —to a priest, Laurence St. Maur, 1337—is the finest in the county.

Turning to recent years, it gives me pleasure to note the fact that the old tendency to purloin brasses has ceased, and that there are on record many cases of brasses in the keeping of private individuals having been restored to their proper churches. Several of the old brasses have in this way been restored to Hereford Cathedral, among them three of the fourteenth century and one perhaps older.

By the despoiler neither persons of rank, doers of great deeds, nor benefactors of churches have been

spared, their brasses for the mere intrinsic value of the metal having been torn from their settings by the hundred; but, on the other hand, where the brasses of benefactors remain, they have often been wantonly neglected, as witness the mutilated effigies of John Lyon and his wife, founders of Harrow School, at Harrow, 1592.

For the past thirty years the National Society for Preserving the Memorials of the Dead has done excellent work in watching over the monuments, slabs, and brasses in churches undergoing restoration. Many mutilated brasses have during the past few years been well restored, and if my nearly forty years' practical ecclesiastical art training should be called into requisition for making drawings for the restoration of damaged brasses I should be pleased to offer my services. For this purpose an outline of the matrix and a rubbing of the brass would be necessary.

Many brasses are still in the hands of collectors who, if they knew to what church the memorials belonged, would be happy to return them. If it were possible to obtain a list of these, which through the channel of some Church periodical would be read by the clergy, these gentlemen would doubtless be able to discover the matrices in their churches, and place the plates in their original positions. Many brasses are in the museums of our large towns, and the same suggestion would apply to these.

Care of Brasses.

Many old brasses on becoming loose are refixed in a bedding of mastic, pitch, or Portland cement, and this might be assisted by the insertion of lead plugs into the stone matrix, into which brass screws

could be driven through holes in the plates. The old plates were usually fixed by lead plugs fitting into the matrices and secured to them by molten lead run in through little channels cut near the edge of the brass. When a plate is loose it should be taken up and the back examined to ascertain if it is a palimpsest, of which, as I have previously suggested, there must be scores, principally plates of date later than 1540.*

When palimpsests are discovered it would not cost a great deal to get the village carpenter to insert them in an oak frame and hinge them to the nave or chancel wall so that both sides might be inspected. Where brasses lie in the aisles of churches they should be protected by cocoa-nut matting or carpet.

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* To the writer's knowledge quite two score of palimpsests have been taken up and relaid during the past twenty years in Kent alone.

CHAPTER III.

Armour as Depicted on Brasses.

The Surcoat Period, 1277-1320

The earliest period to which we can refer for the style of armour in vogue commences with the last quarter of the thirteenth century, the earliest brass being that to Sir John Daubernoun (Fig. 1), who died in 1277, and was buried at Stoke D'Abernon, in Surrey. There are in existence several examples of effigies cut in stone, both as rounded figures and as sculptured slabs, of a much earlier date, but they scarcely come within our province, though the student of armour may learn much from them. Taking, then, the figure of Sir John Daubernoun as our starting-point, we have in it a remarkably fine example of the defensive armour of the period, the epoch when our knights were wont to join the Crusades and fight for the Holy Land. There is no record that Sir John ever visited the East; still, his armour is that of a typical Crusader.

The various portions of his warlike panoply may be described thus:

The *coif-de-mailles, capuchon,* or hood of chain-

mail covers his head and neck and appears to be in one piece with the shirt of mail.

A *hawberk* of steel linked-mail envelops his body, and his legs and feet are encased in *chausses*, or long stockings of mail.

Gauntlets of mail protect his hands.

The *genouillières*, or knee-caps, are possibly of wrought steel ornamented with sunk or chased work, but more likely of the thick, tough hide known as cuir-bouilli, fastened behind with leathern straps.

The *surcoat*, or *bliaus*, is shown enveloping the figure from breast to ankles. It has been spoken of by some writers as a protection from the heat of the sun; but this can scarcely be correct, as it is sleeveless and gives no protection to the chest, back, arms, or head. It was usually of linen, confined at the waist by a cord of coloured hemp (the *cingulum*), and was open in front from hem to waist.

The *shield*, emblazoned with the arms of the knight (argent, a chevron azure), is small, and, like all shields of the period, heater-shaped; it is supported over the right shoulder by a strap known as a *guige*.

The *sword* is carried nearly in front of the wearer, not on the left hip as at a later period, and is supported by a broad leathern belt enriched by embossed pateræ.

The circular *pommel* is richly chased; the scabbard is also ornamented; the hilt is plain, short, and has a slightly depressed cross-bar.

The *spear* is unusually short, being but little taller than its bearer, and is decorated with a tiny pennon emblazoned with the knight's arms.

The *spurs*, attached over the insteps by leathern

Fig. 1. Sir John Daubernoun, 1277. The earliest English brass, and a very fine example. Height 6ft. 4in. Stoke D'Abernon, Surrey.

Fig. 2. Sir John Daubernoun (son of the Sir John in Fig. 1), 1327, wearing the cyclas. Height 5ft. 9in. Stoke D'Abernon Surrey.

straps, are known as *prick-spurs* to distinguish them from the *rowel-spurs,* which were not then invented. They must have been cruel goads, for when a knight became excited, either in battle or in the chase, there was nothing to prevent the curved spikes from entering a horse's body quite up to the hammering heel of the flurried rider.

Sir Roger de Trumpington (1289), on the brass (Fig. 3) at Trumpington Church, Cambridgeshire, is furnished with an almost identical outfit to that of Daubernoun, but has one or two additions. Behind his shoulders he wears *ailettes*—upstanding steel plates with engraved borders, and usually heraldic devices.* These plates were rarely used, but were intended to protect the neck from sweeping blows delivered with the long and massive swords of the period.

Fig. 3. Upper part of the Effigy of Sir Roger de Trumpington, 1289. Trumpington, Cambs. Showing spherical pointed war-helm, ailettes, and curved shield. Lower part identical with that of effigy in Fig. 1.

Under his head is his great *war-heaume,* or *helm,* a tall, pointed, cylindrical dome, in shape much like the artillery shell of modern days. The chain by which it was slung from the bow of the saddle is seen across the orifice. The various parts of the equipment are as follow:—Coif-de-Mailles, War-helm, Ailettes, Mail Hawberk, Gauntlets, Surcoat, Chausses, Genouillières, Prick-spurs.

* Four extant stone effigies show ailettes.

Other examples of this period are:

Buslingthorpe, Lincolnshire, *c.* 1290.—A semi-figure.
Acton, Suffolk, 1302.—Sir Robert de Bures.
Chartham, Kent, 1306.—Sir Robert de Setvans.

It must not be supposed that the variation in style of armour from period to period was sudden: on the contrary, it was quite gradual, just as in our own days are the changes in civilian dress, a period of transition intervening between two different styles. Innovations in armour were gradual. Ten years may appear but a short time to link together two styles of armour, but such a period will have its proper significance if we compare ten years of our own time. Note the fashions of the present day, and then contrast them with those in vogue ten years ago, and it will be realised what a long period a decade really is. Yet we must allow quite ten years in many cases from one style of armour to another, sometimes much more. Each newly-invented device had to be tested before it was adopted or accepted by the many, and no doubt the various improvements and additions were as much criticised by those who led the fashions in those days as they are in our own. But there was this difference between civilian costume and the fighting dress of a knight: in the former, fancy, taste, and love of show had much to do with change of fashion; but in the latter, utility, safety of person, and strength of defence were the chief causes of change. At the same time, it must not be supposed that knights of old were free from personal pride in their appearance; indeed, many of them, to be in the height of fashion, carried their entire fortunes upon their backs, and

armour, as we shall see, at last became ludicrous in form, cumbersome to the wearer, and so costly that it was more an adornment and a luxury for the wealthy than a defensive or fighting costume for the actual field of battle.

Every style of armour, then, had its period, and its transition into the next style, and before speaking of the next period I will mention two examples of transition:

Croft, Lincs., *c.* 1320.—A demi-knight with surcoat.
Gorleston, Suffolk, *c.* 1320.—A knight of the Bacon family.

Period 1320-1350.

The steel helmet known as the *bascinet,* or *bacinet,* now takes the place of the hood of chain-mail (*coif-de-mailles*), and the surcoat is succeeded by the *cyclas.* For the first time we see plate armour used instead of chain-mail, though the hawberk is still the protection for the body; but as steel mail was very heavy and galling, the body is now protected and the weight equalised by the wearing of a thickly-padded and quilted garment known as a *hauketon,* the lower edge of which may be seen in some brasses. The *hauketon* and *gambeson* or *wambais* were similar garments, the former stuffed with flax and the latter with wool.

Another garment also now came into vogue, the *cyclas,* or *cyclatoun,* a smock-like vestment, slit up at the sides and made much longer behind than in front —literally a long-tailed shirt worn over the hawberk. This was confined at the waist by a narrow belt, called a *cingulum,* and an ornamental *bawdrick* sustained the sword on the left hip.

Brassarts—steel plates for protecting the arms—were now worn, those on the upper arm being known as *rerebraces,* and those on the fore-arm as *vambraces.* For protecting the elbows, *coudes,* or *coutes,* were introduced, while *chausses* gave place to *jambs* (steel plates for the lower legs) and *sollerets* (lobster-like, articulated covers) were used over the feet.

Another piece of protective armour, and a very necessary one, now made its appearance—the *palette,* or *roundel,* which, placed in front of the armpit, prevented fatal thrusts in that region. It was fastened in position by leathern tags called *arming-points.*

Mail was frequently of a different form from the old style of linked chain-mail; that is, it was *banded* by sewing upon a leather or textile foundation rows of steel rings. A space was left between the rows of rings, which gave mobility to the head and neck.

Rowel-spurs were introduced during this period—a distinct blessing to the poor horse, whose sufferings from the goading of the prick-spur must, as has been stated, have been very severe. The rowel-spurs were, however, often made with cruelly long points on the star-like circumference, a fact which, taken with the warlike times, does not seem to say much for the kindness of mediæval knights to animals. The first instances of the rowel-spur are seen in the effigies of Sir John Creake and Sir John de Northwode, 1325; but it was twenty-five years later that the innovation was fully adopted. At the present day spurs with tiny pin-like points are found quite as effective as the long and cruel rowels of mediæval days.

Sir John de Northwode, 1325 (Fig. 4), shows the beginning of the transition from mail to plate armour. He wears a very broad *bascinet* over his *capuchon*

of mail, rudimentary *coudes,* and *greaves* over his *chausses.* He also wears on his shoulders peculiarly-shaped ailettes, which ceased to be used from about

Figs. 4 and 5. Sir John and Lady de Northwode, 1325.
Showing the knight's cyclas worn over banded mail, and the lady's peculiar "mentonnière" arrangement of neck-protection. Minster, Sheppey, Kent.

1330. His head rests on a pillow instead of a helm (a pillow is usually reserved for ladies only).

In Sir John Daubernoun, 1327 (Fig. 2, p. 29), son

of the Sir John in Fig. 1, we have a further advance in plate armour, and he presents several unique features. His cyclas is extremely short in front, probably in order to show his ornamental pourpoint beneath. The hawberk is unusually long, the peak reaching quite to the knees, and the sleeves are shown half-way between elbow and wrist. He wears brassarts under the sleeve of the hawberk and demi-rerebraces over it. The coudes are of palette form. The bottom of the coif-de-mailles is peaked to match the hawberk.

Semi-plate armour was now fairly launched into existence, but, as we shall see, many changes were to take place in its form during the next two centuries.

The following are the best examples of the period 1320-50, an era of which but few unmutilated brasses remain :—

Minster, Isle of Sheppey, 1325.—Sir John de Northwode.
Westley Waterless, Cambridgeshire, 1325.—Sir John Creake.
Stoke D'Abernon, Surrey, 1327.—Sir John Daubernoun.
Elsing, Norfolk, 1347.—Sir Hugh de Hastings.

Sir Hugh de Hastings retains mail of the *banded* variety, both on arms and legs, but it is reinforced with *brassarts* and *greaves*, as in the case of Fig. 6.

The latest known example of complete chain-mail is the figure of Sir John Gifford at Bowers Gifford, Essex, 1348. Brasses of the first third of the fourteenth century are very rare; they are therefore looked upon as treasures by the collector and antiquary.

Period 1350-1400.

We now come to a period of which many fine examples are extant; consequently, we can note the

Fig. 6. Sir John de Cobham, 2nd Baron, 1354. Height 4ft. 8in. Cobham, Kent.

The figure is under a canopy with inscription commencing: "Pray for the soul of the Courteous host Sir John Cobham c/c." Note the lacing of the camail to the bascinet.

Fig. 7. Probably Edward Flambard, c. 1370, or John Flambard, c. 1390. Height 5ft. 1in. Harrow, Middlesex.

The sword is worn behind instead of in front of the hip. The inscription is in Norman-French.

gradual changes in armour which took place during almost every decade. It was the period of the *camail,* or neck-protecting mail, and every knight of the time wore this bulky but effective piece of linked or banded steel chain-work.

Take an early example, Sir John de Cobham, 1354 (Fig. 6). On his head is a steel *bascinet,* coming well down at the sides, so as to afford ample protection to the ears and the back of the head, square-cut in front, and having ornamental borders.

The *camail* is voluminous, reaching nearly to the shoulders, and, as in all brasses, is shown in precise detail and having an inflated appearance. Banded mail, which was on a stiff foundation of leather or other unyielding material, gave an inflated appearance to the neck of the wearer; but where chain-mail was worn it doubtless hung in something approaching flat folds, shaping itself to the wearer's neck. The band on the bascinet which crossed the forehead and margined the face was not only an ornament, but it hid the points with which the mail was fastened to the peaked bascinet.

The chain-mail *hawberk* is worn, and shows beneath the sleeveless leathern *jupon,* which is fringed with a fish-scale border.

The thighs are encompassed with *cuisses,* perhaps of steel overlaid with satin or cloth sewn all over with little circles of steel.

The *knee-guards* are very peculiar, being the exact pattern of modern pot-lids, of which another example is given in Fig. 8, Sir Thomas Cobham (1367), with an inflated-looking camail, short jupon showing the pourpointerie, thigh armour, and épaulières. Figs. 6 and 8 are badly cut and much awry. In Fig. 8

Fig. 8. Sir Thomas Cobham, 1367, with pourpointerie on thighs, pot-lid genouillières, and banded camail. Height 5ft. Cobham, Kent. The early Cobham brasses are badly proportioned, narrow-shouldered, and inclining to one side from the hips.

greaves cover the shins and articulated *sollerets* the feet. The arms are completely covered by *épaulières* of three plates, *brassarts* and *vambraces,* the elbows being protected with very small *coudes*.

The *gauntlets* are peculiarly made, the back of the hands consisting of steel plates, with fingers of leather reinforced with bosses of steel. These steel bosses were of great service in a mêlée, when the knight, swordless and unhorsed, could use them like modern knuckle-dusters, in the same manner as the lead-bossed cestus of Roman days. The bosses are called "*gadlings.*" The *bawdrick,* or sword-belt, is a simple straight band of leather richly decorated with an ornamental buckle or clasp. The *sword* is a long, powerful weapon, with severely plain hilt and very long grip, surmounted by a circular ornamental pommel. No dagger is shown, and the lion at the feet faces to the right instead of, as is usual, to the left of the spectator.

Fig. 7 is accoutred in essential points much as Sir T. Cobham, except that Flambard wears steel

Figs. 9 and 10. Roger de Felbrig (buried in Prussia, c. 1380; height 2ft. 11in.) and Elizabeth his wife (buried at Harling, Norfolk, c. 1380; height 2ft. 8in.). Felbrigg, Norfolk.

cuisses instead of the more ornate pourpointerie leg-guards. He has his sword behind instead of in front of his hip.

Roger de Felbrig (Fig. 9) is a few years later, but the only difference is that the jupon is worn longer, completely covering the hawberk.

Sir Robert Swynbourne, 1391 (Fig. 11), shows very clearly the band round the bascinet which hides the points for tying the camail to the bascinet. The complete figure is quite life-size.

Fig. 11. Sir Robert Swynbourne, 1391. Life size Little Horkesley, Essex.

The collector may be assured that where no inscription remains at the foot of a knight wearing *camail*, in nine cases out of ten the date is prior to the year 1400; but there are a few exceptions. I think I am correct in saying that no figure cut later than 1415 (Thomas, Earl of Berkeley) wears camail.*

* Robert Hayton, in Theddlethorpe Church, Lincs, 1424, wears camail, but the plate is a poor one, and was probably engraved many years after his death, from some brass of the preceding generation.

Fig. 12. William de Bryene, 1395. Complete border with symbols of the four Evangelists at the corners. The cap in the crest was formerly filled with coloured enamel. Total height, 6ft. 7in. Seal, Kent.

Fig. 12 shows the very perfect brass to William de Bryene (1395). The helm beneath his head is surmounted by his crest, apparently a horn upon a cap of maintenance. Many of the crests of the next period were of very peculiar forms, and must have had a strange appearance in the field, representing as they did a variety of animals, mythical monsters, and even domestic or agricultural objects (see Figs. 14, 17, 18, and 36).

The following are examples of the camail period:—

Cobham, Kent, 1367.—Sir Thomas Cobham (Fig. 8).
Chrishall, Essex, 1370.—Sir John de la Pole.
Broughton, Lincolnshire, 1380.—Knight and lady holding hearts.
Letheringham, Suffolk, 1400.—Sir John Wingfield.

Early fifteenth-century camail period:

Blickling, Norfolk, 1401.—Sir Nicholas Dagworth (Fig. 14).
Stoke-by-Nayland, Suffolk, 1408.—Sir William Tendring (Fig. 18, p. 57).
Cobham, Kent, 1402.—Rauf de Cobham (Fig. 13).
Cobham, Kent, 1405.—Sir Regenald de Braybroke (Fig. 16, p. 51).

Complete Plate Armour Period, 1400-1450.

The transition between the camail period and that of complete armour occurred at the close of the fourteenth and the beginning of the fifteenth century (1395-1405), after which date steel plates enclosed the neck, with rare exceptions.

Fine examples of the transitional period are:

Spilsby, Lincolnshire, 1410.—A knight of the D'Eresby family.
Great Tew, Oxfordshire, 1410.—Sir John Wylcotes.

Both these are very fine figures, and the points of transition make them very rare in the annals of brasses.

Sir John Wylcotes wears a cylinder of steel around his neck, supplemented at the base by a huge *gorget,* coming out nearly to his shoulders, beneath which depends a fringe of mail having little tabs of links to ornament the lower edge. His armpits are protected by oval *besagues,* and he wears a

Fig. 13. Rauf de Cobham, 1402.
Height of demi-figure, 19in. Cobham, Kent.

hawberk beneath his steel cuirass, while mail gussets show at his ankles.

The D'Eresby knight has a steel neck-piece of elaborate workmanship, but no steel gorget, its place being taken by a deep piece of chain-mail coming to a point over the breast. His waist is encircled by an elegant belt, close-fitting and without buckle, beneath which loosely hangs his sword-belt or bawdrick. The whole figure is most skilfully engraved, and is one of the best and most elaborate extant.

Fig. 14. Sir Nicholas Dagworth, 1401. Knight in jupon with elaborate hem. His head resting on his tilting-heaume. Height 5ft. 5in. Blickling, Norfolk.

This is an unusually fine specimen, unexcelled in the county.

Fig. 15. Sir John de Cobham, 1407, 3rd Baron, with model of church. Height 5ft. 1in. See note to Fig. 8. The pourpointerie is a late example. Cobham, Kent.

A canopy surmounting the figure shows the Virgin and Child.

Sir John Wydeville (1392) wears a *cuirass,* or *hallecret,* with raised ridge down the centre, called the *tapul.* Such an example is not found in any other effigy of the fourteenth century, so far as I can discover.

Now, having spoken of the transitional period, where mail merges totally into plate, let us examine one or two figures typical of that fine period 1400-50, an era when armour was used for personal protection rather than for show purposes. The demi-brass to Rauf de Cobham, 1402 (Fig. 13), is unique in its design, showing a man bearing his own memorial inscription. The armour is typical of the close of the fourteenth century.

A glance at the effigies of the period proves that knights were not without vanity in those days. Their slender figures, slim legs, attenuated waists, and the elaborate ornamental devices on both arms and armour point to this; and just as during life young men would often bankrupt their resources in the purchase of a fine suit of armour, so after death their friends would hand them down to posterity cut elaborately and of fine figure in brass.

Much has been said of the size and strength of mediæval knights, but there is no doubt that military men of the present age are altogether bigger than in the olden days. This was proved some years ago, when a company of Coldstream Guards then stationed at the Tower were taken into the armoury and ordered to don the armour. It was found that most of the suits were much too small in both height and girth for our modern big-limbed soldiers.

Of the period 1400-1450 a number of very fine brasses remain to us, several of which will be found in

our illustrations. We will examine the salient points of some of them.

Sir Nicholas Dagworth, 1401 (Fig. 14), is one of the finest of the Norfolk brasses, and his armour, of the transitional period, is unusually elaborate. His bascinet is very tall and the face-opening of peculiar form. The *épaulières* are of five plates. His sword is one of the most elaborate shown in any brass; the hilt is so long that there is ample room for both hands to grasp it, whilst the arms of the hilt are so short that they are only level with the massive and most elaborate mounting of the scabbard. The dagger, too, is an exceedingly fine weapon. The *jupon* finishes with a deep border of foliated design, and the *bawdrick* is ornamented with a series of circular bosses. The figure is beautifully proportioned, and forms a striking contrast to that of Sir John de Cobham (Fig. 15), which is much awry.

The effigy of Sir Regenald de Braybroke, 1405 (Fig. 16), still retains the camail and hawberk, both of which are elaborately escalloped. The little figures on pedestals are the two sons of Sir Regenald, and form one of the earliest instances of children being shown on a brass.

Keeping to chronological order in these examples of brasses, the next one, Sir John de Cobham, 1407 (Fig. 15), appears from the style of his armour to be somewhat out of place, but from the pot-lid *genouillières* and *cuisses* of pourpointerie work it is probable that, although he died in 1407, his brass was cut many years before his death.

There are so many points alike in the brasses shown in Figs. 7 and 16 that although about forty years elapsed between the deaths of the two

Fig. 16. Sir Regenald de Braybroke, 1405 (one of the five husbands of Joan de Cobham), and his sons, Regenal and Robert. Height 4ft. 8in. This has a fine canopy with a "Trinity." Total height 7ft. 6in. Cobham, Kent.

men, they strike one as having been cut by the same hand, perhaps about 1375. Sir John may have had brasses of himself and Sir Thomas cut about that period.

The knight shown in Fig. 17 (Sir Nicholas Hawberk, 1407), Cobham, Kent, is similarly accoutred, but with many little differences in detail—viz.: the *bascinet* is cut sloping at the sides; the *camail* has an ornamental scalloped border of little links; the *épaulières* have four articulations, to give greater freedom to the shoulders; the *gauntlets* are entirely of steel; the *bawdrick* is without its ornamental clasp; the *hawberk* has an escalloped border or edge; the *genouillières* are steel plates, bulged to give room for the knees to bend; *gussets* of mail show between the *greaves* and the *sollerets;* the sword hilt is curved at the ends; and the *pommel* is pear-shaped and striated. All these are small things in themselves, but point to the gradual improvement and development of armour, and are important material for the intelligent study of the collector of brasses.

The figure of Sir William Tendring, 1408 (Fig. 18), plainly shows the *gadlings* or bosses of steel on his gauntlets, and added steel plates beneath his *genouillières*. Here, too, we have an early instance of the *standard* or *collar of mail*—the camail has become obsolete. Probably the face is one of the first attempts at portraiture—an old man, with bald head, profuse wavy side-locks, and a long curly beard. It may also be noted that he wears no buckle to his bawdrick —a fact which should be emphasised, as the absence of the buckle is indicative of the fifteenth-century knight—another clue to the date of a figure where the

inscription is lost. Moreover, the lion under Sir William's feet is *couchant,* not *recumbent,* as most of them are.

Fig. 19 is the mutilated effigy of a knight (*c.* 1400), and, although the head is missing, the curve across the shoulders clearly shows that he wore a camail. I am sorry I cannot give the inscription cut across the breast, as it is probably unique upon a military figure, though it is seen in several instances on the figures of ecclesiastics. The usual inscription is missing, but the shield emblazoned with arms remains.

Take another figure—a knight from Burslem Church, Staffs., *c.* 1420 (Fig. 20). This figure wears the Lancastrian "SS" collar—an ornament also to be seen on the effigies of Robert de Hannys, 1415, at Little Horkesley, Essex (Fig. 21, p. 61); at Gunby, Lincs., *c.* 1405; Bromham, Beds., *c.* 1435; Teynham, Kent; Barsham, Norfolk; &c.—whilst the Yorkist sun and rose collar appears on a figure at St. Mary's, Bury St. Edmunds, and elsewhere.

I will describe the armour of the Burslem Knight (Fig. 20) in detail, as it will give a key to other dateless brasses of the period:—

Bascinet, plain and pointed.

Mentonnière, completing what is called the helmet.

Gorget, with border, a strong and indispensable piece of armour, as it supported breastplate, backplate, and arm-covers. Without it the body and arm armour was useless.

Epaulières, or epaulettes, small and of but three plates.

Brassarts, or *rerebraces,* plain.

Vambraces, plain and close.

Fig. 17. Sir Nicholas Hawberk, 1407, the third husband of Lady Joan Cobham. Total height 7ft. 3in, John, his son, on a pedestal near his right foot, is omitted. Cobham, Kent.

Fig. 18. Sir William Tendring, 1408. A rare example of a bearded knight. Height 5ft. 11in. His tilting-heaume with plume of feathers beneath his head. Stoke-by-Nayland, Suffolk.

Coudes, or *coudières,* laminated and with escalloped flanges.

Gauntlets, having separate fingers covered with metal plates.

Great brayette, of six plates.

Little brayette, beneath the lower edge of above. This appears only from about 1410 to 1430, when the introduction of *tuilles* caused it to be discontinued. It fixes the approximate date of brasses in which it is shown.

Cuisses, cuishes, or thigh armour, very plain and ridged in front.

Genouillières, plain and with one plate above and below.

Greaves, jambs, bainbergs, broigns, or *leg-guards* (as they were variously called), reinforced beneath the knees by an extra plate.

Sollerets, or articulated boots, fairly short and with steel gussets. The early sollerets were so outrageously long that when a knight was unhorsed he could not walk except with difficulty; hence flight on foot was out of the question—he must either slay his enemies or yield himself prisoner and pay ransom.

It should be noted that when the *jupon* went out of fashion, about 1410, the *bawdrick* soon followed, the sword-belt being made much narrower and less elaborate.

Robert de Hannys, 1415 (Fig. 21), shows a beautiful suit of armour of the period, and, like Fig. 20, wears the mysterious "SS" collar. The bascinet is provided with a *mentonnière,* so as to enclose the whole head, forming a new style of helmet. The neck is guarded by a *gorget,* beneath which a fringe of mail is seen, as also below the *brayette.*

Fig. 19. A mutilated Knight, c. 1400. South Ockendon, Essex.

The inscription across the breast is most unusual—indeed, probably unique in the case of a Knight, but occasionally seen in large figures of Ecclesiastics.

Fig. 20. Unknown Knight, c. 1420. Height 4ft. Burslem Church, Staffs.

He wears the Lancastrian "SS" collar, with the initials R. S. on his sword-sheath, and having a little brayette of two plates and escalloped coudières.

The *roundels* are charged with the cross of St. George. The whole forms an unusually fine brass.

Sir Symon de Felbrygge, in Felbrigg Church, near Cromer (Fig. 22), is a fine example of the knight of 1443. He was a notable military man, as he was standard-bearer to Richard II. He wears the Order of the Garter.

Weever, writing in 1631 (in his "Ancient Funeral Monuments") of the brass to Sir Symon de Felbrygge, says:

"Here lyeth the body of Sir Symon de Felbrygge, Knight of the Garter in the Raigne of Henry the fift. He lieth in complete Armour, on both his Emerases the Crosse of St. George, holding in his right hand a penon of armes, his Belt bossed and gilt, the blew Garter about his right legge, his feet resting on a Lyon all engraven in brasse; his wife by his side on like manner in brasse, very sumptuously garnished in bracelets, Iwels, and her attire according to those times. I have no intention to know any further."

A *bascinet,* or skull-cap, riveted to a steel chin-guard covers Sir Symon's head, and a large *gorget* protects his neck, giving him a bull-like appearance. Next come a close-fitting *cuirass* of plain hammered steel over the upper body, and a laminated petticoat or *brayette* of ten plates over the abdomen.

The leg armour remained unchanged from the previous period, except that small metal plates protected the ankles between the greaves and sollerets instead of chain-mail.

The *épaulières* are now so much lengthened that they reach from the neck nearly to mid-upper-arm and are composed of nine plates; the *coudières* are

Fig. 21. Robert de Hannys, 1415.
With "SS" collar round the gorget and crosses of St. George on the roundels. Little Horkesley, Essex.

larger and the flanges of striated shell form. The *gauntlets* are entirely of steel, articulated both at wrist and fingers, while large shield-shaped besagues, bearing engraved crosses, protect the armpits.

The old word *besague* is seldom met with in modern times, either *roundel* or *palette* being employed as its substitute. The plate is now called a roundel when circular in form and a palette when square, oblong, or of other form. In the Honing figure (Fig. 45, p. 83) Parker wears only one roundel, while St. Quintin at Harpham wears a palette on one side and a roundel on the other. Quite a diversity of these armpit shields is shown in brasses; they were fastened in position by thongs called *arming-points*.

A valance of mail shows beneath the *brayette*, by which we see that mail was not yet entirely discarded.

The *sword*, with large pear-shaped pommel, has straight quillons and the shield of the scabbard much ornamented. The bawdrick hangs from the right hip, on which is carried a *misericorde*, or dagger, for finishing a fallen enemy by piercing him through the eye or beneath the armpit.

The *lance*, with banner or *gonfalon*, probably once had a spear-head, but if so it is now lost.

The Order of the Garter is buckled round the left leg. This Order was instituted in 1344, and is figured in several brasses, Sir Thomas Bullen (1538) being the last person shown with the coveted blue ribbon; he is habited in the robes of the Order.

Robert Morle, 1415 (Fig. 24) presents several interesting features in his armour. The gorget is so large as to extend quite to his shoulders, where it finishes with a narrow strip of chain-mail. His

Figs. 22 and 23. Sir Symon de Felbrygge (1443), Standard-bearer to Richard II., and Margaret his wife (daughter of Primislaus, Duke of Teschen, Bohemia) (1416). Height of figures, 5ft. 4in. Felbrigg, Norfolk.

Sir Symon wears the Order of the Garter, has the Cross of St. George on each shield-shaped palette, and bears a banneret charged with arms. The brass was probably laid in 1417, after the death of the wife.

brayette is of eight lames, to the lowest of which is attached a little brayette of four plates. A peculiar feature is the appearance of two little flaps of chain-mail, one on either hip, an innovation which

Fig. 24. Robert Morle, 1415. Showing little brayette of four plates and inscription in Norman-French—one of the last examples. No animal is at the feet. Height 23½in. Stokenchurch, Bucks.

probably suggested the introduction at a later period of *tuilles*. He does not wear roundels or palettes at the armpits.

Thomas, tenth Earl of Berkeley, 1417 (Fig. 25), appears from the camail to belong to a period twenty years anterior to his death. From the shape of the

bascinet, the band round camail, the buckle to the bawdrick, and other indications, I should infer that both brasses were cut and laid down in 1392 on the death of the Countess. Misericorde, sword, and a jewel from his bawdrick are lost. The peculiar feature in his harness is a band, probably of leather, round his camail; it clearly shows the *arming-points* which kept the huge throat-protection in place.

John de Norwiche, 1420 (Fig. 27), wears armour typical of his period. His épaulières are articulated quite to their junction with his large gorget.

Other examples of the period 1400 to 1450 are:—

Kidderminster.—Sir John Phelip,* 1415, and Walter Cooksey, *c.* 1420.
Erpingham, Norfolk, *c.* 1420.—John de Erpingham.
Dorchester Abbey, Oxon., 1425.—Sir John Seagrave.
Arkesdon, Essex, 1440.—A. de Cuttes.

The last figure, of De Cuttes, shows the use of *pauldrons* to reinforce the breast and shoulder armour in tilting. The *placcate* on the right arm is small, while that on the left covers the whole breast, and the *coudière* is also very large on that arm.

Wimington, Bedfordshire, 1430.—Sir Thomas Bromflete.
West Grinstead, Sussex, 1440.—Sir Hugh Halsham.
Harpham, Yorks, 1445.—Thomas de St. Quintin (with pauldrons).

From this date (1450) *besagnes* or *palettes* at the armpits are seldom seen, and the effigies of knights are nearly always bareheaded.

Sir Lawrence Pabenham (Fig. 29) died in 1400, but his brass was probably not laid down till twenty-

* He was killed at the Siege of Harfleur.

Figs. 25 and 26. Thomas, 10th Earl of Berkeley (died 1417), and Margaret (daughter of Gerrard Warren, Lord Lisle) his wife, died 1392. Height of knight 6ft., of lady 5ft. 10in. Wotton-under-Edge, Glos.

This shows leather collar with ties to secure camail. A jewel formerly embellished the end of his bawdrick. Sword and misericorde missing.

five years later. Dying in the camail period, he certainly never wore armour of the style in which he is depicted, as the gorget was not invented till about 1410.

Figs. 27 and 28. John de Norwiche, 1420, and Matilda his wife, 1418. Height of knight, 3ft. 2in.; of lady, 2ft. 10in. Yoxford, Suffolk.

John de Erpingham (Fig. 32) died in 1370, but the same remarks apply to him as to Sir L. Pabenham, only in his case the brass was not laid down until some fifty years after his decease. Only part of

the border, with Latin inscription, remains *in situ*. It was formerly ornamented with six angel bosses, one at each corner and one midway down each side.

The figure of Walter Grene, 1423 (Fig. 33), shows a distinct advance in the style of armour. Large *pauldrons* cover the shoulders — a new piece of armour, above which the articulations of the épaulières appear, the upper plate forming a kind of *passe-garde* to the neck. The huge gorget has disappeared, giving place to a narrow confining band of metal. The upper part of the breastplate appears to be strengthened with placcates, and the steel skirt, or brayette, has vertical articulations. The great helm has a movable visor, which is full of long slits both for ventilation and for vision. Both the figure of Walter Grene and the one shown in the following illustration (Fig. 34) wear placcates to reinforce the upper part of the cuirass.

The next figure of a knight (Fig. 34) is so much like Fig. 33 that it was probably cut by the same Guild, if not actually by the same hand. The armour is identical, except that the figure standing on a hound has an extra lame to his brayette; the swords, too, are different in form and size. However, the two figures were most likely cut from the same drawing. The animals at the feet are different—a gryffon and a greyhound. Unfortunately I have lost the data relating to Fig. 34, but it is in the London district, and is such a beautiful figure that it would be a pity not to include it in this volume.

Henry Rowdelt (Fig. 35) is the last of our series of knights of the period 1400-50. Although the date is 1452, the armour is essentially of the period under notice. The plain, substantial armour of this epoch

Figs. 29 to 31. Sir Lawrence Pabenham (1400) and his wives, Elizabeth Engayne (1377) and Johanna Dawbeney (1420). Judging by the style of armour, this plate was probably laid down about 1420-5. Height of figures, 17in., 22in., 17in. Offord D'Arcy, Hunts.

Fig. 32. John de Erpingham, died 1370 (brass laid down fifty years later). The only remaining portion of border, with angel bosses, is shown. Height 4ft. 6in. Erpingham, Norfolk.

underwent many changes during the next period. The loose collar round the neck is suggestive of the

Fig. 33. Walter Grene, 1423. Showing laminated skirt of nine taces, with vertical articulations. Placcates are shown on this and next figure. The gryffon at his feet is very rare. Height 3ft. Hayes, Middlesex.

Fig. 34. Military figure, c. 1430. Showing laminated skirt of ten taces, with vertical articulations. Height 3ft. Isleworth, Middlesex. This brass and that shown in Fig. 33 were probably cut by the same Guild.

"SS" decoration, but no letters are to be traced upon it. Possibly it was beyond the skill of the engraver to cut letters so small.

Period 1450-1500.

The art of the armourers during this period rose to its greatest excellence. So skilful had they become in the manipulation of metal that they strove to outvie each other in designing new ornamental forms for the

Fig. 35. Henry Rowdelt, 1452.
The steel skirt shows lames divided only down the centre—a very rare type.
Height of figure, 16in. Northolt, Middlesex.

various members constituting a suit of armour and inventing fresh pieces to give greater security to the wearer, both in the lists and on the field of battle. The *coudières,* or elbow guards, were frequently made of enormous size, sometimes as large as helmets, simply

as exaggerated ornaments, for their size gave no extra protection to the wearer, but by sheer weight and bulk were a source of weariness, hampering his movements greatly. Wherever these ridiculously large coudières are seen on the elbows of knights one may at once place the date either a few years before or a few years after 1470, for, happily, the craze lasted but a short time.

There were other pieces of armour which came in vogue during the period under notice, viz., the *tuilles,* or *tuiles,* which hung from the lower edge of the steel skirt, forming lappets over the upper part of the thighs. These really came in about 1424, but were very little used for the next twenty-five years. The figure of that date to John Poyle, at Hampton Poyle, Oxon., shows them, I believe, for the first time. They were then very small, being at first a mere scalloped lower plate strapped to the *brayette,* or steel petticoat. John Laventhorpe, Sawbridgeworth Church, Herts, is another of the earliest examples (1433), and shows steel plates divided in the centre and bitten out at the hips and in front. Roger Elmesbrygge, 1432, Beddington Church, Surrey, shows a distinct advance upon this, the tuilles being bordered and scalloped, but still continuous, not separated as in after years.

Among our illustrations there are two knights whose harness is typical of the times, viz., Sir William Vernon, Tong, 1467 (Fig. 36), and the Sotterley brass to (probably) John Bernsted, 1472 (Fig. 38).

In the Vernon brass we have a *standard* of mail finishing in points over the cuirass, gussets of mail at the armpits, and a *baguette* of mail fastened to the lower plate of the *taces*—a clear proof of the

Figs. 36 and 37. Sir William Vernon (1467), Constable of England, and his wife, Lady Margaret Vernon (1470). Height 3ft. 4in. Tong, Salop.

The knight is a good example of the exaggerated style in armour. He wears a "standard" or mail collar, demi-placcates and baguette.

The elephant with striated ears, at the feet of the lady, is unique, and the cote-hardi a fine example of the trailing style.

return to chain-mail to a slight extent in the latter half of the fifteenth century. The large *pauldrons* covering the shoulders are of different shape, with a couple of lobster-tail plates added above as épaulières. The skirt of five *lames* has a pair of large *tuilles* suspended from it by buckled straps. When in one piece these tile-like appendages were called *tuilles,* but if made up of several plates they were known as *tuillettes*. They sometimes contained a pocket behind, like the later sporran of the Scotsman, though, as pocket-handkerchiefs, pipes, and tobacco were then unknown, it is a problem for what purpose they were used—possibly for odd straps, screws, &c.

Fig. 38. Probably John Bernsted, 1472. With gauntlets of plate. Height 1ft. 6in. Sotterley, Suffolk.

The sword in Fig. 36 is worn in front, suspended from the sword-belt, in a different manner from that formerly in vogue. The *misericorde* is hooked to one of the lower *lames*. Note should be made of the form of the gauntlets worn by Sir William Vernon, the backs of which stand above the fingers and guard them; they were of small steel plates, inside of which, in this particular case, mail gauntlets are seen, quite a peculiar feature in this figure. The *coudières* are exceedingly large and of different patterns. The hair, it will be observed, is worn rather long. Grass and flowers take the place of the usual lion at the

feet, and from this date animals are seldom seen in that position.

Figs. 39 and 40. Sir Thomas Playters and Anne his wife, 1479. The knight wears pauldrons of double plates, placcates, extremely large coudières, and sword in front. Height of knight, 2ft. 4in.; of lady, 2ft. 3in. Sotterley, Suffolk.

The Sotterley knight (Fig. 38) is of about the same period, but has several differences of detail in his armour:

The *pauldrons* are of different form, having an

upstanding upper rim or *garde-bras* on the left shoulder, for protecting the neck.

The *coudières* are both alike.

The *gauntlets* are of laminated plates, coming high up over the fingers, and the *tuilles* are smaller, more rounded, and four in number.

The *greaves* are very peculiar, being made up of several plates in diagonal lines.

Sir Thomas Playters, 1479 (Fig. 39) is a figure typical of the exaggerated period of armour. He has huge *pauldrons* almost meeting over the breastplate and of double plates lapping like a coachman's cape. The *coudières* are immense, and the knee-guards are unusually ornate, with extra plates of an escalloped pattern. The lady, his wife, gives the approximate date by her butterfly head-dress—1465-1490.

About 1470 the mail neck-guard called a *standard* came more into vogue; the skirt of mail also, but the latter was not generally used until some years later.

Later the pointed *solleret* gave place to the *sabbaton* or round-ended foot armour, as shown in the illustration of John, Baron Strange, 1477 (Fig. 41), whose *tuilles* are also of different form and hung in different positions on the taces. Note should be made of the *passe-garde* on the left shoulder only, and the long petticoat of chain-mail. About 1460, the *tapul,* or ridge, appeared down the centre of the *cuirass,* which it strengthened considerably, without adding materially to the weight. Up to about 1470 the hair was worn short; from that date long hair came into fashion.

Robert Herward, *c.* 1485 (Fig. 43), has strange shoulder guards which are apparently a cross between pauldrons and épaulières. He wears a brayette of

Figs. 41 and 42. Probably John, Baron Strange, 1477, and his wife Jaquetta, daughter of Richard Wydville, Earl Rivers, and sister of Queen Elizabeth (Woodville). Height 3ft. 8in. Hillingdon, Middlesex.

The male figure has passe-garde on left shoulder only, and wears a petticoat of mail.

only four plates; to these are attached three tuilles which may from their appearance be of chain-mail, as is his collar. Note the peculiar leg armour, a series of pointed diagonal plates overlapping both thighs

Fig. 43. Probably Robert Herward, c. 1485.

Fig. 44. Anne Herward, 1485.

The figures are in different parts of Aldborough Church, Norfolk, but are probably intended for husband and wife. The lady's hands are in a position indicative of surprise rather than of devotion. Height 26in.

and lower limbs. The huge coudières of the previous decade have disappeared, and in their place more convenient and smaller ones are used. The design and style of armour in this plate are poor, the coudières

being represented as like the jointless right-angled stovepipes of modern days.

The last example of this period among our illustrations is Nicholas Parker, 1496 (Fig. 45), with flowing hair, standard of mail, and only one roundel,

Fig. 45. Nicholas Parker, 1496. Height of figure, 1ft. 6in. Honing, Norfolk. Only one palette is shown on the breast, and the position of the sword is peculiar.

the guard of the sword arm being of a different form from that of the left. The hands of the gauntlets are in one piece, with palms and fingers free. He wears his sword in an impossible position either for riding or walking.

The following are other examples of the period 1450-1500:—

Castle Donington, Leicestershire, 1458.—Sir Robert Staunton.
Wilmslow, Cheshire, 1460.—Sir Robert del Bothe.
Thame, Oxon, 1460.—Richard Quatremayne.
St. Albans, Hertfordshire, 1490.—Sir Anthony de Grey.
Westminster Abbey, 1483.—Sir Thos. Vaughan.
Writtle, Essex, *c.* 1500.—Figs. 46 and 49.

The first three have very large coudières.

Henry VIII. Period 1500-1550.

We now come to the time when from various causes armour began rapidly to decline. Its extravagance in form, its great weight when compared with that worn earlier, and the introduction of fire-arms all had to do with the decline, but it may be noted that in the first half of the sixteenth century all mediæval arts commenced to decay. Taking the year 1500 and reviewing the kindred arts of the time, we may affirm that architecture, Missal-painting, glass-staining, and wood-carving were all at their zenith; but another couple of generations saw them declining, and with the master-armourers the great exponents of the various arts died during this period, leaving but few successors to carry on worthily the works they had brought to such perfection.

Armour at this time was free from the extravagancies of the preceding period, and men seemed more inclined to protect their bodies adequately than to wear cases of steel which made them appear like caricatures, with stiff and almost useless joints, ponderous pauldrons, coudières, &c.

The weight of armour had become so great that

Figs. 46 and 47.
Two Knights and Two Ladies, 1490-1510. Height of figures, about 2ft. 6in.
Writtle, Essex.

Figs. 48 and 49.

The difference in coudières, position of swords, and taces should be noted.

knights had to be assisted into their saddles. Only two or three could boast that they could vault upon their horses equipped in a full suit of armour. Henry VIII. was one of these—he was exceptionally powerful and athletic in his early manhood. A full suit as used for tilting about 1500 would weigh from 85lb. to 110lb., according to the size of the wearer. So heavy was the cuirass that many knights wore a *trussing bolster* at the waist to support it. This was a thickly-padded scarf or belt buckled round the loins.

The *mail skirt,* large *tuilles,* and *sabbatons* are the marks of the early sixteenth century, and all these may be seen in our illustrations of the brasses in Writtle Church, Essex (Figs. 46 and 49), from which, unfortunately, the inscriptions are missing. *Tuilles*, as has been noted, were long tile-like plates hanging from the taces, whilst *tassets* were laminated plates lapping one over the other and falling over the thighs from the skirt of taces. The *tuilles* were now more numerous, and in the examples before us four are shown attached to the *taces*.

The large *pauldrons* with upstanding *gardes-bras,* the long shirt-like skirt of chain-mail, the gussets of mail at armpits and insteps should be noted, for they are the guides to this period. The laminated sabbatons are also of the reigns of Henrys VII. and VIII. The civilian boots of this epoch were very broad, and rounded at the toes, and it has been said that the fashion was meant as a compliment to King Henry VIII., who in his later years was a martyr to gout; but, unfortunately for this theory, *sabbatons* were used before Henry was born. In the Writtle brasses there is a strange error: the knights wear their swords on the wrong side.

Brasses show us the front of the knight, but never the back; so that we are not able to see how they were clothed in the rear with their stiff steel vestments; we

Fig. 50. Thomas Bewse and wife, 1514, with part of shafting of canopy (now mostly missing). Typical armour of period 1480-1520. Height of figures, 2ft. 4in. Little Wenham, Suffolk.

glean nothing of back-plates, gardes-rein, or the arrangements of straps and buckles in the rear, from these memorials.

This is the period when the heraldically-blazoned *tabard* was most generally worn. It was an armless

shirt of silk, satin, or fine linen worn over the armour, and I believe it never appeared after 1550.

The *cuirass* of this era was ridged down the centre, the idea of the *tapul* being probably taken from the breast-bone of a bird; it gave both defensive power and strength to the upper part of the breast-plate, while the lower part was often strengthened and embellished by striated ridges which branched from the tapul to the waist.

During the reign of Henry VIII. there was but little variation in the style of armour, as will be seen by the examples we are able to offer (Figs. 50 to 53), yet the period had its minor changes or fashions. Hair was worn long during the period 1500-1550.

Thomas Bewse, 1514 (Fig. 50), has a sword-belt with double thongs for attaching to the sword-scabbard, and very high, upstanding passe-gardes. Many of the figures of this period were very short in the neck, as in this example and in Fig. 52; such a lack of cervical vertebræ quite spoils the proportion of these figures.

Fig. 51. Sir Robert Clere, 1529. A poor brass, spoiled by excessive shading. The tassets are unusually large, and the passe-gardes so sloping as to be of little use. The cuirass appears to be reinforced with placcates and to have scalloped taces. Height 3ft. Great Ormesby, Norfolk

Fig. 52. Sir Thomas Brooke (6th Baron Cobham), 1529, and his wife Dorothy and children. Height of figures, 3ft. Cobham, Kent.

The effigy of the knight is badly proportioned: he has baby hands, no neck, and very long shanks. The passe-garde on his left shoulder is a straight bar of steel, and the lower part of his cuirass is rayed or fluted. The crucifix suspended from his neck is unique. The armour is of the style in vogue in the reign of Henry VII. (1485-1509). The costume of Lady Dorothy has seams across both kirtle and mantle—a peculiarity noticeable in several brasses of the period.

In the figure of Sir Robert Clere, 1529 (Fig. 51), the taces only appear as two escalloped lames, but the tuilles are compensatingly large. The pauldrons are provided with passe-gardes of such a sloping nature as to be of little real value to the wearer. The figure is marred by too much cross-hatched shading.

In Fig. 52 (Sir Thomas Brooke, sixth Baron Cobham,* 1529) the armour is as good as the proportions of the gentleman are poor. The harness has many interesting features. The breastplate is striated at the bottom, and has an ornamental skirt attached to it, from which in turn hang a pair of tuilles of unusual form. The shanks of this figure are so long that the knees reach quite up to the skirt of mail, so that the cuisses are completely hidden. The Baron has miniature hands, and a sword-hilt large enough for Goliath of Gath.

In the case of John Bramton, Brampton, Norfolk, 1535 (Fig. 54), we have a strange set of harness with clumsy pauldrons and épaulières, the former with good serviceable gardes-bras. The coudières are of a remarkable pattern, very similar in form to the head-piece known as a morion. He wears a sixteenth-century mail-standard round his neck and an exceed-

* The Barons of Cobham ran uninterruptedly from 1313 to 1407, when, on the death of John, the third Baron, Joan, his granddaughter, became sole heiress, and married Sir John Tedcastle, who was summoned to Parliament as Baron Cobham, 1409 to 1413, but in the year 1417 was executed as a Lollard. After his untimely death the title remained dormant till 1445, when it was again taken up by Edward Brooke, great-grandson of Joan. The title was in use until 1518, when Henry Lord Cobham was attainted for participation in the Raleigh conspiracy.

Besides the numerous brasses to the Cobham family in Cobham Church, there is also one in Hoo Church, Kent to Thomas Cobham and his wife, dated 1465.

Figs. 53 to 55. John Bramton and Thomasseyna and Anne his wives, 1535. Height 1ft. 10in. Brampton, Norfolk.

Notable for the peculiar position of the hands, the coudières of the male figure, and the looped-up skirts of the ladies. Probably engraved by Brayser of Norwich.

ingly short cuirass, which is eked out to his waist by two lames of escalloped plates; from these depend three tuilles, so large as to form quite a petticoat of plate over the underlying one of mail. The misericorde is absent.

Other examples of the period 1500-1550 are:—

Hunstanton, Norfolk, 1506.—Sir Roger L'Estrange.
Winwick, Lancashire, 1527.—Lord Legh. With chasuble over armour.
Hever, Kent, 1538.—Sir Thomas Bullen. In robes and Order of Garter.

Elizabethan. Period 1550-1600.

Defensive armour was now showing evident signs of degeneracy. *Pauldrons* once more gave place to *épaulières,* or lobster-epaulettes, and were usually very wide, encroaching much on the cuirass, which was sharply ridged and often very long-bodied. Frequently the *tassets,* which were the lineal descendants of the aforetime *tuilles,* were buckled direct to the lower edge of the *cuirass,* and were of many plates, looking like a lobster's body, plate over plate. They were then known as *lamboys,* and were in some cases fastened to the knee or buckled round the thigh, to prevent flapping about in a noisy manner. Ruffs gave place to neck armour in many cases, and leg armour was frequently discarded altogether. Sword-hilts were of more elaborate pattern, and, besides the *quillon,* or cross-guard, had the *pas d'ane* coming partly over the blade and a guard to protect the back of the hand.

Several of our illustrations show armour of the period. In Fig. 56 Richard Calthorp is dressed in the armour worn during the reign of Queen Mary,

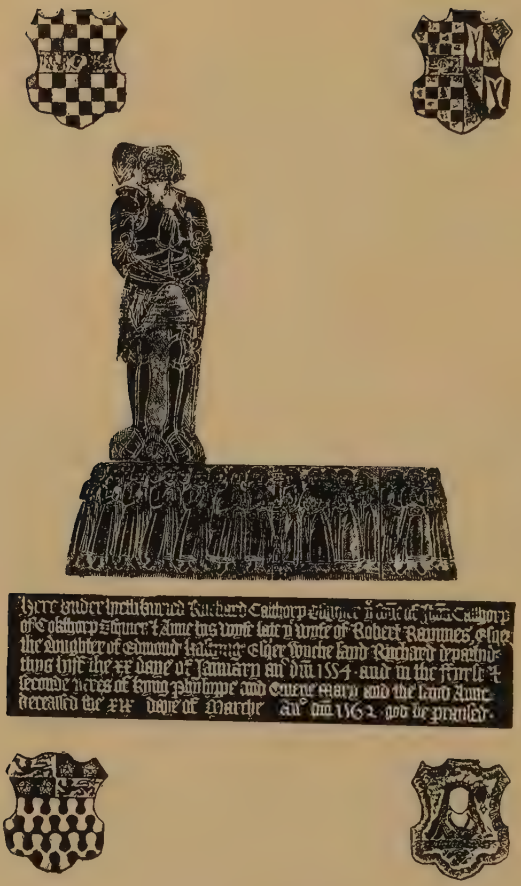
HERE vnder lyeth buryed Richerd Calthorp Esquier & late of Iwan Calthorp
of Calthorp Esquier & Anne his wyfe late p̄ wyfe of Robert Rannes Esquier
the daughter of Edmund Walsingh Esquier which Richard departed
this lyfe the xx daye of January an dñi 1554 and in the fourth &
seconde yeres of kyng Philippe and Quene Mary and the lord Anne
reuealled the xix daye of Marche an dñi 1562 god be praised.

Fig. 56. Richard Calthorp and family, 1554. Height of figure 17¼in., of children 6in. Antingham, Norfolk.

The figure of the wife, Anne, is missing. She brought Calthorp nineteen children.

but he has tassets instead of lamboys, and striated coudières. Upon a plate not shown in the illustration the names of all the children are recorded—a feature only known in about six instances.

Vnder thys stone lyethe buryed the bodye of Thomas
Playters of Sotterley Esquier patron of this grounde &
who had wife by Elizabeth his wyff one of the daughters
of Sr Thomas Jermin of Rushebroke in the countie of
Suff. Knyght five Sonnes and five daughters & deyed
the xx daye of September Anno domini 1572.

Figs. 57 and 58. Sir Thomas Playters (1572) and his wife Elizabeth (1578) Height of figures, 2ft. Sotterley, Suffolk.

The armour is much the same as that of fifty years previously, except that the tassets are rounded. The lady, with an abnormally long neck, wears ruff and striped collar, and striated sleeves to her walking dress, which is open to display the reticulated quilted petticoat.

Sir Thomas Playters, 1572, Sotterley Church, Suffolk (Fig. 57), wears a very short steel skirt of only three taces, to which are buckled a pair of tassets ridged down the centre. The lowest plate of the skirt

has a wide space in front, which gives the tassets an apparently greater length than they really possess; they might almost be called short lamboys. Leg armour is worn, and the sabbatons are striated at the toes. This is scarcely a true example of the armour worn in 1572, but may have been used for show purposes, processions, &c.

Fig. 59. Gerardt d'Ewes, 1591. A very broad, ungraceful figure in armour of a much earlier period. Height 1ft. 11in. Upminster, Essex.

This plate shows two features that are rare in brasses, viz., a pillow under the head (they are usually the exclusive supports of ladies) and a wolf at the feet.

Gerardt d'Ewes, 1591 (Fig. 59), gives a clear idea of Elizabethan armour, and includes a peaked helmet of somewhat doubtful form. The articulated pauldrons are very large, leaving but little of the upper part of the breastplate exposed. Instead of the usual lamboys he has a number of miniature and useless tuillettes attached to the bottom lame of his mail-skirt. His head rests on the effeminate pillow, and his feet press down a struggling wolf or similar animal, one unique in brasses.

Thomas Stoughton (Fig. 60) is a very similar but better-proportioned figure, D'Ewes's form being that of a Dutch vrouw, with enormous breadth of hips; he was, by the way, of Dutch descent, his father having come to England early in the century. Stoughton wears a gorget, ruff, and " Peascod " cuirass.

Fig. 60. Thomas Stoughton, 1591.

Wearing gorget, ruff, Peascod cuirass, and lamboys. St. Martin's Church, Canterbury, Kent.

Fig. 61. Humphrey Brewster, 1593. Height of figure, 2ft. 2in. Wrentham, Suffolk.

Typical Elizabethan armour. Large epaulettes nearly meeting over the cuirass; long laminated lamboys to the knees; Peascod cuirass; modified and shapely sabbatons; and stiff ruff round neck. The mail petticoat disappeared with the death of Edward VI.

Fig. 62. George Hodges, c. 1640. Height 1ft. 8in. Wedmore, Somerset.

Probably an officer of pikemen. Dress —jack boots, buff leather coat,

Humphrey Brewster, 1593 (Fig. 61), is more in character with the period. The neck-ruff is essentially Elizabethan and courtly, but a poor protection against a sword-cut; the épaulières are typical of the period, being very broad, so as nearly to meet over the cuirass, which is long, ridged, and pointed over the abdomen.

The laminated *lamboys,* it will be observed, are buckled directly to the lower edge of the cuirass, and fall nearly to the knees, while the *sabbatons* are quite pointed, instead of rounded off like the bows of a Dutch galliot. The sword is plain, and the narrow sword-belt appears not to go round the waist but to be buckled on both sides of the cuirass.

Brasses of this period, though not very numerous, are not much accounted by antiquarians, the time not being so remote as to class them among antiquities. Still, 300 to 350 years is far from our own day, and examples should be reverently preserved, as they are of undoubted interest to the collector and the student.

Late Armour Period, 1600 Onward.

After Queen Elizabeth's death, in 1603, armour gradually fell into disuse, perhaps without adequate cause, or possibly owing to difference in the mode of warfare. True, guns and pistols were now in vogue, but the very coarse and comparatively weak gunpowder in use for the next 200 years rendered armour a real protection to a man who was fired at from, say, a distance of 100 yards. Visit the Tower of London and see the numerous dents left in armour by the old spherical bullets—many of them point to lives saved; and I think I am correct in saying that

a score of men of the days of Agincourt, armed with the famous longbow and a sheaf of cloth-yard arrows, would have been more than a match for a like number of men of Wellington's army armed with the large-bore "Brown Bess." During the Peninsular War a soldier was called to order if he fired at the enemy at more than a hundred yards; it was considered a waste of ammunition. Again, a soldier of Wellington's day was considered very smart if he could load and fire his piece three times in two minutes, whereas an archer of Henry V.'s time would release a dozen arrows in the same time, which would have greater effect at 200 yards and be more likely to hit the mark than an ounce bullet from a smooth-bore "Brown Bess" fired at only 100 yards.

In the reign of Charles I. body armour was to a great extent discarded, buff leather coats taking the place of steel cuirasses, while sabbatons were replaced by huge jack boots. Of this type we have a good example in Wedmore Church, Somerset, in which we see John Hodges in the dress of an officer of pikemen, *c.* 1640 (Fig. 62).

Finally, we come to our own day, when only the cuirass is retained for show, for the protection afforded by such armour against weapons of to-day is practically *nil.* A modern cylindrical bullet will not only pierce both breast and back plates, but the man sandwiched between, and that at a distance of half a mile. It is, indeed, the bullet and not the sword which is master in the modern field of battle.

It now remains to give brief definitions of the terms used in describing the different pieces of armour.

Dictionary of Terms applied to Armour.

The following dictionary of the terms used in describing the armour depicted on the military brasses found in English churches will greatly assist the collector in identifying and understanding the uses of various portions of the harness:

AILETTES.—Little wings or shields worn behind the shoulders to protect the neck from behind.

ANELACE.—A hiltless dagger. *See* "Misericorde."

ARMING POINTS.—Little thongs of leather for tying camail to bascinet, roundels to armpit, &c.

BAGUETTE.—A lappet of mail. *See* "Brayette (Little)" and "Taces."

BAINBERGS, or BANBERGES.—Protections for the leg from the knee downward.

BANDED MAIL.—*See* "Camail."

BASCINET, or BACINET.—The globular pointed helmet of the fourteenth and fifteenth centuries, worn over a coif, or circular pad, to take the weight and prevent chafing.

BASELARD.—A dagger, or anelace.

BAWDRICK, BALDRIC, BAUDRIC, or BAWRIC.—A broad leathern belt richly embossed, or powdered with steel pateræ, worn round the hips of a knight, fastening with an ornamental buckle, during the fifteenth century, after which the buckle disappeared.

BEAVOR.—The piece of armour protecting the face, worn over the mentonnière.

BESAGUES.—Small circular steel plates covering the pins on which the visor moved. Also the mediæval name for roundels, or palettes.

BLIAUS.—*See* "Surcoat."

BRASSART, or BRASSARD.—Another name for vambrace, or forearm guard.

BRAYETTE, or BRAGUETTE.—Armour worn round the hips—a steel petticoat of bands of overlapping steel.

BRAYETTE (LITTLE).—Two or three small plates attached to the front of the brayette, sometimes wrongly called *baguette*, the latter being of chain-mail.

BREASTPLATE.—*See* "Cuirass."

BRICHETTES.—The steel bands forming the breech-guard or skirt of taces.

BROIGNS.—Leg armour from knee to ankle.

BUFF COAT.—A coat of thick, pliable leather, worn by soldiers in the seventeenth century. It resisted the large spherical bullets and weak gunpowder of the day. In the case of officers the buff coat was bound at the waist by a scarf, known as a *burdash*.

BURDASH.—*See* "Buff Coat."

CAMAIL.—The mail protection depending from the lower edge of the bascinet, to which it was fastened either by steel links or by leather points. Camail was sometimes of linked mail without backing, but was frequently of links of steel fastened to a foundation of pliable leather or other stiff material. The circles being in rows caused it to be known as *banded mail*.

CAPUCHON.—A linked-mail hood, worn under the war-helm.

CHAIN-MAIL.—*See* "Mail."

CHAPE.—*See* "Sword."

CHAUSSES.—Mail stockings of the thirteenth century.

CINGULUM.—A waist-belt or cord. *See* "Surcoat."

COIF-DE-MAILLES.—A hood of mail covering head and neck, with an aperture for the features about six inches by five.

COUDES, or COUTES.—The fourteenth-century name for coudières, or elbow guards.

COUDIÈRES.—Elbow guards, at first plain and small, but in the fourteenth century much more ornamental, with

scalloped and shell-like patterns. During the fifteenth century they grew larger, until about 1450-70 they became as large as helmets, ridiculous in appearance and a source of great inconvenience to the wearers.

CREST.—*See* "Helmet."

CUIR-BOUILLI.—Armour of ox-hide used over the knees and other parts from 1250 to 1320.

CUIRASS, HALLECRET, or BREASTPLATE.—This was made in two parts, one to protect the breast and the other (the *rereplate*) to guard the back. At first very plain, they afterwards took more ornamental forms, the globular shape having a central ridge (the *tapul*) added about 1450. In the late sixteenth century this ridge was gradually lowered until it hung down below the verge of the breastplate, in the form of a "peascod," from which it borrowed its name. In the seventeenth century these peaks disappeared, and the lower edge of the cuirass again became plain and nearly level. Engraved breastplates are usually of the sixteenth century.

CUISSES, CUISSARTS, or CUISHES.—Guards for the thighs.

CULETTES.—Another name for taces or hip harness: the steel skirt.

CYCLAS, CYCLATOUN, or SIGLATON.—A garment of white material worn over chain-mail from about 1320 to 1350. It was a kind of armless shirt, slit up at the sides and having the back flap much plainer and longer than the front, which was often scalloped and worked with fine embroidery.

DEMI-PLACCATES.—Steel plates for reinforcing the lower part of the breastplate, which they fitted accurately, and to which they were riveted. They were broad at bottom and tapered upward, sometimes in escallops, towards the breast.

EPAULIÈRES, ESPAULIÈRES, or EPAULETTES.—Coverings for the shoulders made of overlapping plates, from three to a dozen in number, like the tail of a lobster.

GADLINGS.—The steel plates or bosses seen on gauntlets.

GAMBESON, or WAMBAIS.—A padded, tight-fitting garment, stuffed with wool, worn under the heavy hauberk or loose coat of mail. *See* "Haketon."

GARDES-BRAS.—Large curved plates, used in tilting, for warding off lance-thrusts. They were sometimes attached to the coudes or to the gauntlets. Those on the right arm were much smaller than and of a different shape from those on the left.

GARDE-REINS.—The hanging guards protecting the buttocks (not seen in brasses).

GAUNTLETS.—These were at first plates and bosses of steel sewn on a leathern foundation, but in the days of complete plate armour were made entirely of articulated steel plates, usually lined with leather or some strong textile fabric.

GENOUILLIÈRES.—Knee-guards, at first made of stiff horse or bull hide, stamped with ornamental devices. These hide guards preceded any piece of plate armour, and may have given the idea for its introduction. There is wonderful variety in genouillières; those of the early Cobham brasses are exactly like saucepan lids, even to the upstanding, bridge-like handles. Knee-guards were in use from about 1260 to 1600.

GONFALON, or GONFANON.—The little banner charged with a knight's coat-of-arms or cognizance and borne on his lance.

GORGET.—A guard to protect the throat; sometimes of mail and sometimes of plate. The gorget, more as an ornament than of any utility, survived till the end of the eighteenth century. When of chain-mail it was called a *standard of mail*.

GRANDE-GARDE.—*See* "Placcates."

GREAVES.—A protection for the shins, first worn in England about 1300, but in constant use in the East centuries before the birth of Christ.

GUIGE.—The strap by which the shield was slung over the knight's back.

GUSSETS.—Small portions of chain-mail used as a protection at the insteps and armpits.

HABERGEON.—A coat of mail; a smaller and lighter hauberk, frequently sleeveless.

HAKETON, HACQUETON, or HAUKETON.—A garment padded with cotton, worn under the armour to prevent chafing and to distribute the weight.

HALLECRET.—*See* "Cuirass."

HARNESS.—Another term for a suit of armour, from which we derive the expression "To die in harness."

HAWBERK, or HAUBERK.—A long shirt of mail coming to mid-thigh, and with sleeves sometimes quite to the wrist, but at a later date only to the elbows.

HELM, or HEAUME.—The cylindrical head-defence of the thirteenth century. It rested on the shoulders, and was extremely cumbersome and heavy. When not in use it was carried at the saddle-bow. At night it served to pillow the head of the sleeping warrior, hence probably the origin of placing a war-helm under the heads of effigies of dead knights, thus typifying the resurrection.

HELMET.—An enclosing steel guard for the head by which every part of it was defended. It rested on a coil of padded material, which was worn round the head, to equalise the weight and prevent chafing. The helmet was sometimes made up of several parts, *i.e.*, the mentonnière, beavor, aventail or visor, and helmet proper. The word helmet is frequently used loosely to describe a head-guard of any kind, *e.g.*, the bascinet, morion, sallett, and is now employed for the headgear of some of our troops. In the seventeenth century the round skull caps or head-pieces were sometimes provided with a nasal guard, such as had been used by the men-at-arms of William the Conqueror. At tournaments the helm was surmounted by the *torse*, from which sprang the *crest*, a device of carved, painted, and gilded wood or other material From the

crest depended the *lambrequin* of scalloped silk or other fabric, which, fluttering in the wind, suggested the mantling for modern coats-of-arms.

JAMBS, or JAMBES.—Leg-guards from knee to ankle, fastening with straps inside the legs, or with two little hooks and staples.

JUPON.—A tight-fitting sleeveless tunic worn over the chain-mail hawberk of the fourteenth century. It was usually of leather, bound at the shoulder-apertures to prevent tearing, and scalloped all round along the lower edge of the skirt, where it was often embossed or elaborately embroidered. The jupon was sometimes painted in one particular colour, and at others the owner's heraldic cognizance was emblazoned on both back and front. It was laced up either from armpit to hip or down the back, like modern corsets.

LAMBOYS.—Sometimes known as "lobsters' tails." Laminated plates, like exaggerated tassets, which fastened direct to the breastplate, and fell over each thigh almost to the knee-guard, to which they were sometimes laced or chained to prevent flapping when the wearer walked or ran. They are a distinct feature of Elizabethan armour.

LAMBREQUIN.—*See* "Helmet."

LAMES.—The steel bands forming the protection for the lower part of the body called the *taces*. The integral parts of the steel skirt.

LANCE.—During the thirteenth century, a short pole surmounted by a steel head, and frequently ornamented with a little flag known as a gonfalon, bannerol, banneret, or pennon. Probably the lance was in those days very similar to the weapon of the lancers of the twentieth century, except that the pennon of the latter is forked and the lance-head triangular. Later lances were made tapering from the grip to the point, being very thick just in advance of the grip. Tilting-lances (not shown in any brass) had a large funnel-shaped plate of steel round the

shaft—the vamplate, in front of the grip—which acted as a shield to turn aside the point of an opponent's lance.

MAIL, or CHAIN-MAIL.—This was made of small steel or iron rings, each about half an inch in diameter. The links were riveted through each other so as to form bands, which, on being linked together, formed coats of mail, coifs-de-mailles, gussets, collars, &c. There were many patterns of mail.

MAIL GLOVES.—Fingerless gauntlets of chain-mail, worn in the thirteenth century.

MAIL GUSSETS.—Patches of chain-mail worn to protect the armpits and insteps during the whole period of plate armour. Some suits were protected at the armpits by palettes or roundels, and at the insteps by the jambs fitting closely over articulated sollerets.

MAIL SHIRT.—The hawberk or its diminutive the habergeon.

MAIL SKIRT.—The petticoat of links worn during the reigns of Henrys VII. and VIII. This was often slit up the front and hung below the tuilles.

MAIL STANDARD.—A collar of mail, often with indented points falling over the breastplate. In vogue from 1450 to 1550.

MAMMELLIÈRES.—Discs of steel fitted with staples. They were fastened on either side of the breastplate, and from the staples chains depended which secured helmet, sword, or dagger.

MENTONNIÈRE.—A guard for the throat and lower part of the face, attached to the upper part of the breastplate and not removed with the helmet.

MISERICORDE.—The nearly-hiltless dagger worn on the right hip, where it was usually suspended on a hook. The "dagger of mercy" was used to kill fallen knights unless they were ransomed. This was performed by a thrust through the eye to the brain, or under the gusset at the armpit, piercing the heart. Worn by civilians, it was known as an *anelace:* it had a tapering double-edged blade, small circular hilt, haft, and pommel.

Palettes, or Pallets.—Protections for the armpits, covering the space between the breastplate and the épaulières. They were of various forms—oval, round, oblong, heater-shaped, or with convex tops and concave sides—and were sometimes charged heraldically.

Pas d'Ane.—The guard on a sword-hilt for protecting the back of the hand.

Passe-gardes.—Upstanding plates attached to the pauldron to protect the neck. Sometimes but one was worn, on the left shoulder; occasionally both were alike in size and shape; but at times the left was larger than and of a different form from the right.

Pauldrons.—Shoulder-guards in one piece, beneath which two or three plates of the epaulières are usually seen. They were of much thicker plates than the latter defence.

Placcates, or Placards.—Steel plates for reinforcing the upper part of the breastplate. Sometimes called the *grande-garde*.

Pourpoint.—A kind of jupon of expensive material, usually elaborately embroidered and scalloped or fringed.

Pourpointerie.—A kind of armour for the thighs, supposed to be of steel, which was afterwards covered with silk or other rich material, and powdered all over with little steel rings. The foundation was sometimes of leather, called *cuir-bouilli*. Pourpointerie was in vogue from about 1350 to 1390.

Quillons.—*See* "Sword."

Rerebrace.—The cylindrical guard for the upper arm, fitting under the épaulière at the top and under the coude at the bottom.

Rereplate.—The corresponding guard to the breastplate for protecting the back.

Roundels.—Circular steel defences for the armpits.

Sabbatons.—Broad-toed laminated shoes, which appear to have come into vogue after the battle of Bosworth Field (1485), an epoch when the exaggerated armour of 1450-80

appears to have changed suddenly to a more useful, comfortable, and consistent type. A gusset of mail is usually shown at the instep where the sabbatons are worn. So absurdly broad did the sabbatons become that an Act had to be passed restricting their width. They were called "imbricated," "tegulated," "laminated," &c., according to the form of plates of which they were composed.

Shield.—In early times this was heater-shaped, and small. That worn by Sir John Daubernoun (1277) is flat, whilst that of Sir Roger de Trumpington (1289) is much curved, and that of Sir John de Northwode (*c.* 1330) forms a complete semi-circle round his hips. In all cases the shield bore the emblazoned arms of the wearer. It was usually of wood covered with hide.

Siglaton.—*See* "Cyclas."

Sollerets.—Pointed steel shoes of many plates, sometimes so long in the toes that their wearers could scarcely walk, and could not possibly run. A kick from one would pierce and kill a fallen man. They were sometimes called "laminated pourlains," or "scaly shoes."

Spear-rest.—A crook or hook riveted to the right side of the breastplate, sometimes hinged. It took much of the weight of the lance when it was couched for charging. The spear-rest is rarely seen on brasses.

Spurs.—Up to about 1320 these had a single point, and were called pryk or prick spurs; but about that date the wheel spur was introduced. The rowel or little spiked wheel was often a very cruel instrument with points an inch long, so that it was quite possible to spur a horse to death from loss of blood during the excitement of battle.

Standard of Mail.—*See* "Mail Standard."

Surcoat, or Bliaus.—A long white garment (*e.g.*, Sir John Daubernoun, 1277) worn over the body armour of chain-mail, opening in front to the waist, where it was confined by a belt or cord called the *cingulum*. It was an armless and bordered garment, and protected the wearer in some

measure from the heat of the sun. Its use was confined to the thirteenth century.

SWORD.—In the times of the Crusaders the sword had a broad, long, straight blade and square cross-guard; the blade or brand was double-edged and pointed, and had a tang running through the hilt, which consisted of cross-guard (later called *quillons*), grip, and pommel. It was worn in a leathern scabbard mounted at top with the *castle* and at bottom with a *chape*, or point-protector. In the fifteenth century knobs, scrolls, or other ornaments appeared on the cross-hilt of the sword, which was then made longer and often turned downward. The *pas d'ane*, or hand-guard, appeared about the middle of the sixteenth century.

TABARD.—A kind of surcoat emblazoned back and front with the wearer's coat-of-arms, and worn over the body armour. The heraldic devices were sometimes repeated upon the short sleeves.

TACES.—The metal petticoat or hip and stomach guard, from waist to mid-thigh. The early kind were simply steel hoops falling one over the other, the top one being attached to the lower part of the breastplate. The skirt was made with from four to twelve lames or plates. One, two, or three small supplementary plates attached to the bottom lame, in front, were called the *brayette*. When made of chain-mail this protection was known as a *baguette*. During the fifteenth century the taces, to give freer play to the limbs, were sometimes divided or articulated vertically.

TAPUL.—The ridge running down the centre of the breastplate.

TASSETS.—Little plates falling one over the other to cover and protect the thighs.

TORSE.—*See* "Helmet."

TRUSSING-BOLSTER.—A padded belt for equalising and taking the weight of the heavy cuirass.

TUILLES.—The forerunners of *tassets*. The tile-like appendages to the plated skirt, or *taces*. They were made in a single piece, scalloped or striated, often much ornamented, and frequently had pockets behind them.

TUILLETTES.—The same defence as tuilles, but made up of several component pieces.

VAMBRACES.—The cylindrical guards for the forearms, called also *brassarts*, or *brassards*.

VAMPLATE.—*See* "Lance."

VISOR.—The movable front of the helmet, working on two pins, covered by little circular bosses.

WAMBAIS.—Another name for "Gambeson."

WEAPONS.—The only weapons shown in brasses are the lance, sword, and dagger, although the mace, battleaxe, pick, and many others were used by knights on the field of battle.

CHAPTER IV.

Tabards and Heraldic Mantles.

Tabards.

Tabards of arms came into fashion about the middle of the fifteenth century, though there are one or two of earlier date. From 1550 they are more frequently met with, and we give several among our illustrations.

In the figure of John Wantele (Fig. 63) the tabard is really a silk shirt worn *over* the armour instead of *next* the body, reaching to the mid-thigh, and having short sleeves. Sometimes the charge was repeated upon the back (of the back we know nothing in brasses) and in other cases on each sleeve also. Other examples of blazoned tabards are:

Childrey, Berks, 1444.—William Fynderne.
Hunstanton, Norfolk, 1506.—Sir Roger l'Estrange.
Little Horkesley, Essex, 1549.—Lord Marney (Fig. 65).
Little Horkesley, Essex, *c.* 1560.—Thomas Fyndine (Fig. 67).

The brasses to Lord Marney and Thomas Fyndine (Figs. 65 and 67) are unusually fine examples, as the heads repose on helmets, with crests and elaborate mantling, besides which they are well cut.

Henry Hobert, 1561 (Fig. 64), is probably a portrait, but the figure is badly proportioned, the arms being much too long. The tabard has tight-fitting sleeves, which is somewhat unusual.

Fig. 63. John Wantele, 1424, showing early shirt-tabard of white material heraldically emblazoned. Height of figure, 27½in. Amberley, Sussex.

Ladies with Emblazoned Garments.

Very few brasses remain in which the lady's coat-of-arms is emblazoned on her kirtle, or gown; this gives a very handsome appearance to the figure and at once attracts the attention of the brass-collector. The following are two examples, and it would

probably be difficult to bring the total up to half a dozen. Where the lady's arms are emblazoned on

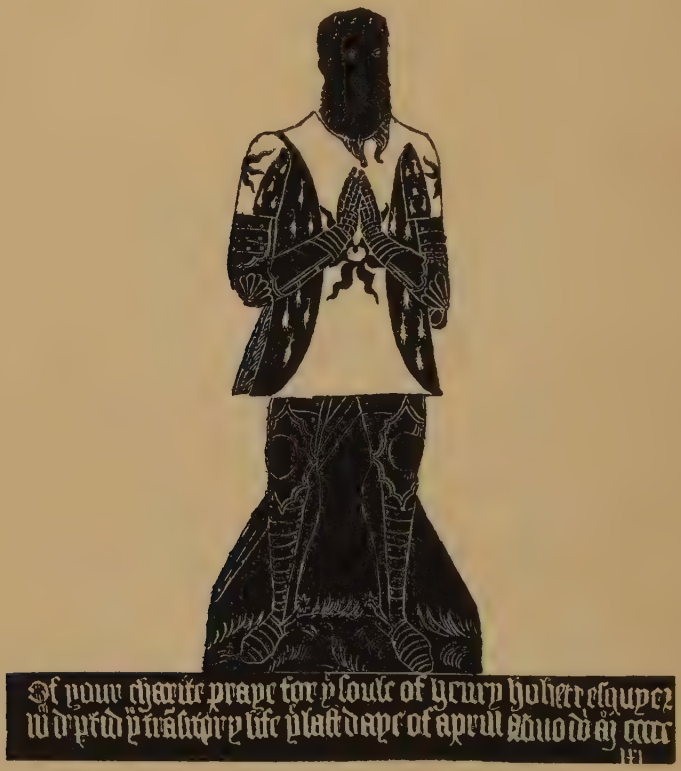

Fig. 64. Henry Hobert, 1561. A late example of the tabard. Probably a portrait brass. Height of figure, 2ft. 1in. Loddon, Norfolk.

her kirtle her husband's are usually seen on her mantle, as at:

Long Melford, Suffolk, *c.* 1480.—Two ladies of the Clopton family.

Cardington, Beds, *c.* 1530.—Jane and Elizabeth Gascoigne.

Figs. 65 to 67. Lord and Lady (Brygete) Marney, 1549, and Thomas Fyndine, Lady Marney's second husband (c. 1560). Height of effigies, 2ft. 4in. Little Horkesley, Essex.

The crest of Marney is a pair of wings volant and of Fyndine an ox-yoke; both are

Concurrent with the emblazoned tabard were the heraldic mantles and kirtles of the ladies, and these are among some of the most interesting brasses extant. It was the practice in the case of mantles to emblazon the arms of the husband on the left side (from the spectator's point of view) and the wife's on the right. Katherine Howard (Fig. 68) is a fine example of this method.

The Knevet brass (Fig. 69) is another excellent example of mantle-emblazonment, and a glance at the accompanying shields will show the arrangement of the heraldic charges on her ample mantle.

Both the Howard and Knevet brasses are exceedingly well engraved, and show very clearly the "pediment" head-dress and the broad sabbatons, which were not entirely confined to the gentlemen of the period. A modern lady would be scandalised at being depicted with such huge feet.

Fig. 68. Katherine Howard, died 1452; Brass laid down 1535. She was wife of John Howard, who became Duke of Norfolk in 1480, and mother of Thomas Howard, Duke of Norfolk. She wears many rings. Height 2ft. 2in. Stoke-by-Nayland, Suffolk.

Other examples of mantle-emblazonment are at:

Enfield, Middlesex, 1446.—Lady Tiptoft.

Impington, Cambs, 1505.—Mary Burgoyn.

Fig. 69. Elizabeth Knevet, 1518, wearing pedimental head-dress. Height of figure, 2ft. 6in. Eastington, Gloucestershire.
The shields show the charges emblazoned on her mantle.

Fig. 70. William and Elizabeth Gorynge, 1558.
Height of man, 14½in.; of lady, 13½in. Burton, Sussex.

Wrotham, Kent, 1525.—Joyce Peckham.
Beckenham, Kent, 1552.—Bridget and Elizabeth Style.

In the examples at Impington and Wrotham the lady's own arms are alone shown, but in the other examples the husband's arms appear on the dexter and the lady's on the sinister side.

Of ladies in tabards I know of only one example, which is shown in Fig. 70. It is to Elizabeth Gorynge (1558), and may be seen in Burton Church, Sussex. The date is very late for a tabard, which appears to have gone out of fashion with gentlemen about 1550. William Gorynge is depicted without a tabard. It will be noticed that Elizabeth Gorynge wears the Paris head-dress, the pediment having gone out of fashion before the death of Henry VIII.

CHAPTER V.

Heraldry on Brasses.

Coats-of-arms on brasses are very numerous, and cannot be classified as to date with any degree of accuracy unless, of course, there is a date on the inscription plate or the family is known. Sometimes they surround an effigy; occasionally they fill the angles of borders or fillets; again, they appear as hatchments with or without an inscriptive plate; whilst in other cases the coat-of-arms is shown without an effigy, but with a suitable inscription.

The early heraldic brasses were very simple—a heater-shaped shield with a single charge, as in that of Sir John Daubernoun (1277), a *chevron* on a *plain* field, or, in heraldic parlance, argent, a chevron azure. But gradually the charges became so numerous and the quarterings so intricate, and with a special nomenclature of their own, that the whole art became a study in itself. Only a brief introduction to the subject can be given in this work. Those who wish to know more of heraldry should obtain Milbourne's excellent book on the subject.*

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* "Heraldry for Amateurs," by J. S. Milbourne. London: L. Upcott Gill.

The various parts of a coat-of-arms and its accessories are shown in Fig. 71.

The surface of the shield is called the *field*. To show the arms of husband and wife united, a line is carried perpendicularly down the centre, parting it

Fig. 71. A Coat-of-Arms and its Accessories, showing the shield, on which are borne the charges (a fesse engrailed between three cinquefoils); the helmet, on which is the wreath or torse (W) supporting the crest (a lion sejant holding a shield of the arms in his paws); the mantling, lambrequin, or cointise (M, M); and the scroll or label carrying the motto.

per pale, the husband's arms being *emblazoned* on the *dexter* side and the wife's on the *sinister*. The former is said to *impale* the latter. The *dexter* (D) is the right-hand side of the shield (from the spectator's point of view the left side) and the *sinister* (S) the left.

When a small shield of arms is seen in the centre of a large one it means that the wife is an heiress;

hers is the small shield and her husband's the large one. The *inescutcheon,* as the small shield is called, is one-third the height and width of the large one.

If a man marries more than once, his own arms appear on the dexter side and those of his wives, one above the other, on the sinister.

A shield is said to be *quartered* when it is divided into four sections, of which the first and fourth represent the male line and the second and third the female line, the first two and the last two being identical in their charges. If in more than four divisions it is said to be "quarterly" of six, eight, &c.

On the death of the father the children quarter the paternal and maternal arms; but where the mother is not an heiress (in the heraldic sense) the children have no right to quarter her arms.

When rubbing brasses there will often appear in the charges depressions covered with cross-hatching, or having a roughened surface; this shows where coloured enamel formerly existed, but it has in course of time decayed and fallen out. In such cases, unless fragments remain, there is no clue to what the colouring (*tincture*) once was.

Where gold was to be represented, the metal of the brass plate was left intact; where silver (argent) was to be shown the metal was cut away and the space filled with zinc or an amalgam of zinc and lead; when black, red, blue, &c., were to be shown the spaces cut away were filled with a hard enamel of shellac or other gummy substance mixed with a pigment; but it was very friable, and soon decayed.

The heraldic *metals, colours,* and *furs* are called by names different from those ordinarily used.

Metals.....	Gold	= Or
	Silver or White.....	= Argent
Colours ...	Blue	= Azure
	Black	= Sable
	Green	= Vert
	Orange	= Tenné
	Purple	= Purpure
	Red	= Gules
	Dark Red	= Sanguine
Furs	White field with black patterns	= Ermine
	Black field with white patterns	= Ermines
	Black patterns on a gold ground	= Erminois
	Black field with gold pattern...	= Pean

Other furs are :—

Vair.—Small bell-shaped divisions of the shield of alternate tinctures and placed base to base and point to point, so arranged that the bases of those in one row are opposite the bases of those of another colour, and inverted, in the next row.

Countervair.—Similar to vair in shape and tinctures, but differing in the fact that the "bells" placed base to base are of similar tincture.

Potent.—Small crutch-shaped divisions of the shield. In other respects similar to vair as to arrangement and tinctures.

Counter-potent.—Small crutch-shaped divisions of the shield. In other respects similar to countervair.

These last four are supposed to represent the skins of small animals of alternate colours.

Crests.

These are often seen surmounting the helmets upon which the heads of knights repose. A *torse,* or wreath of two bands of coloured silk, surmounts the

helmet, and from that springs the crest. The *torse* is of the two predominant colours shown in the coat-of-arms.

Mantling, or Lambrequin.

This elaborate decoration of two colours, which, as may be seen in the illustration (Fig. 71), springs from the helmet, took its rise from the long, streaming silk decoration fluttering from a knight's helmet in tournaments or processions; in more modern times it is shown surrounding coats-of-arms.

Badges, or Cognizances.

These badges one might call the "trade marks" of noble families. They were worn on breast or arm by retainers so that the latter might be distinguished wherever they might be. The yacht-owners of to-day adopt a similar custom in having the name of their yacht or some device embroidered on the jerseys of their crew, which induces the men to keep themselves steady and smart for the sake of their master and their vessel. Examples of shields and heraldic devices will be found scattered throughout the illustrations in this book.

Surcoats.

The surcoats of knights were sometimes blazoned with their coats-of-arms. An instance of this may be seen on the surcoat of Sir Robert Setvans, Chartham, Kent (1307), who has four fans, used for carrying and winnowing corn, embroidered upon it. These implements are still in use in Norfolk, of the exact pattern shown six hundred years ago, but they are called "vangs" (a corruption of fans).

Jupons.

At a later date jupons were similarly charged, and a few examples are in existence, *e.g.:*

Constantine, Cornwall, *c.* 1380.—Part of a Flemish brass.
South Acre, Norfolk, 1384.—Lord Harsick.
Letheringham, Suffolk, *c.* 1400.—Sir John Wingfield.
Playford, Suffolk, 1400.—Sir George Felbrigge.
Baginton, Warwickshire, 1407.—Sir William Bagot.

These, it will be noted, are all within a period of about twenty-seven years; but a blazoned garment is seen upon the small figure of Henry, first Duke of Norfolk, 1347, at Elsing, Norfolk.

There is but little doubt that the cyclas was gradually shortened, so as to give more freedom in walking and fighting, and that about 1360 it was so shortened and scalloped that a new name was devised for it, viz., the jupon. Although the little figure of Henry, Duke of Norfolk, is usually classed under the head of "Jupons," I think it is a very late example of the short cyclas.

Order of the Garter.

This was founded by Edward III. (1350), and is the oldest British order. The garter itself is of blue velvet with gold letters, and is worn on the left leg below the knee. In the brass to Sir Thomas Bullen (1538), Hever, Kent, the full insignia of the Order is shown, viz., mantle, hood, collar, badge, and garter. Other examples are:

Exeter Cathedral, 1409.—Sir Peter Courtenay.
Felbrigg, Norfolk, 1413.—Sir Symon de Felbrigge.
Trotton, Sussex, 1424.—Lord Camoys.
Little Easton, Essex, 1483.—Sir Henry Bourchier.

CHAPTER VI.

Costume of Ladies.

The varieties of civilian costume are very numerous, and doubtless the brasses of ladies predominate in number over those of gentlemen. We take the brasses to ladies first, for they are certainly more interesting than those to the sterner sex, and show us many items of costume which have been revived in our own times.

The early brasses to ladies are difficult to separate from those of knights, with whom they so frequently appear, but when inscriptions are lost their head-dresses, in conjunction with the armour of their husbands, frequently give a close cue to the date. The head-dresses of ladies, indeed, at once give the expert a clue to the date of a brass. The various styles may be approximately tabulated thus:

Kerchief period from	1300—1570
Reticulated or caul head-dresses	1370—1415
Nebulous or frilled head-dresses	1370—1420
Crespine or crestine head-dresses	1400—1450
Horned or mitre head-dresses ...	1420—1480
Butterfly head-dresses	1460—1490
Pediment or pointed head-dresses	1480—1550
Paris hood or Stuart head-dresses	1500—1600

The couvrechef or kerchief played a prominent part in all periods from 1300 to 1600, being both inexpensive and graceful.

The dates above tabulated give the approximate periods of the different styles of coiffure shown in brasses, but isolated instances may be found extending to later dates than those given—there were transitional periods, just as in the case of armour. The varieties of head-dress shown in the different periods are so numerous that scarcely two will be found identical in detail. Some, again, are so curious—certain of them being unique—that no particular name can be given to them.

It is a mercy for the modern writer that the exaggerated head-dresses worn at tournaments and Court functions are not depicted in brasses, as it would be extremely difficult to find names for the numerous erections and compilations with which ladies' heads were adorned in the Middle Ages. Some of them towered to a height of three feet—poles or horns caparisoned with gauzy materials—whilst others were so wide that the wearers had difficulty in entering narrow doorways.

Fourteenth Century.

One of the oldest brasses to a lady is that of Jone de Kobeham—who died in 1298—in Cobham Church, Kent (Figs. 72 and 73). It is a life-size figure, habited in a long flowing gown, waistless and without ornament of any kind. The aperture for the neck is very wide. The loose sleeves terminate just below the elbows, and thence to the wrists are tight-fitting under-sleeves, set closely with buttons on the under-side. The hands are glove-

Fig. 72. Jone de Kobeham, died 1298, showing canopy and shields. Brass laid down in 1320. She was daughter of Sir Robert Septvans, of Chartham. Cobham, Kent.

Fig. 73. Enlarged figure of Jone de Kobeham, 1298. With the exception of that to Lady Camoys at Trotton, c. 1310, the oldest brass to a lady. Length of figure, 5ft. 5in.

less. The head-dress is typical of the era; the neck is covered with a *barbe* or *wimple* of some woven material, just as the knights of the period had theirs enclosed with camail, the upper part covering both ears and chin. Over the head is a kerchief, which hangs in graceful folds to the level of the shoulders. No mantle is worn. A *ceinture* of little bosses or jewels keeps the curling hair in place.

Lady Creake, at Westley Waterless, 1320, is similarly portrayed. The brass to Jone de Kobeham was cut in 1320, possibly by the same engraver. Similar brasses are to Margaret, Lady Camoys, at Trotton, Sussex (1310), and Lady de Northwode, at Minster, Sheppey, Kent, 1325 (Fig. 5, p. 35).

The figure of the wife of Roger de Felbrig, *c.* 1380 (Fig. 10, p. 41), shows the nebulous head-dress falling to just below the chin. It is a cap made of three rows of small frills—goffered, I believe, in modern parlance—but sometimes as many as six rows were used.

The fourteenth century affords numerous examples of feminine costume. Enough remains of the mutilated brass to the wife of Symond de Felbrig (Fig. 98, p. 169) to show what her dress was. A close-fitting under-dress came up to the neck, and above it is shown a loose waistless kirtle, open at the breast, which, in turn, is enveloped in a voluminous cloak fastened by a cord at the neck. Worn over the head is a kerchief, which entirely covers the hair and falls down over the shoulders. Here we have the costume of a wealthy lady of *c.* 1350. Females in brasses prior to 1350 are very rare, not more than about ten being known. In Fig. 10 Elizabeth de Felbrig wears the nebulous head-dress, kirtle, and

long mantle. She died probably towards the end of the fourteenth century, and was buried at Harling, a village near Thetford, Norfolk.

At Cobham, Kent, is the effigy of Margaret Lady Cobham, 1375 (Fig. 74), who has the distinctive dress of the time, the *cote-hardi*. This was a peculiar dress, having the sides cut away from breast to hip, so that the loose under-garment was in full view. It was bordered with a broad band at both neck and sides, either of fur or of a material of different colour or texture. The skirt of the cote-hardi, when short, was slit up from hem to hip on each side, and the hem was just clear of the ground, but in some brasses the front portion of this peculiar garment was shorter than the hind moiety—like the modern man's shirt. This appears to have been the earlier form of the cote-hardi. The long mittens are really the tight-fitting sleeves of the kirtle or under-dress continued to an abnormal length so as to cover the backs of the hands. Thirty-two buttons had to be negotiated to fasten each sleeve; such a task would necessitate the services of a maid, and this fact proves the lady to have been wealthy. The nebulous head-dress of three lines comes level with the chin, and terminates in a short linen valance without the knob-like ends. There was another type of a slightly later period, which may be clearly seen in the supposed Clopton or Tendring brass at Stoke-by-Nayland, Suffolk (Fig. 75) (Dame Katherine Tendring died in 1402). In the latter effigy the body section takes the form of two semicircles of fur, which ornamentation is also seen at the collar, and the skirt, which sweeps the ground, has no slits at the side—it is a kirtle-skirt, with a cote-hardi body. It is

Fig. 74. Margaret Lady Cobham, 1375. Height 4ft. 11in. Cobham, Kent.

Clearly showing long nebulous head-dress and cote-hardi not touching the ground, and with openings at side of skirt.

Fig. 75. Lady in Cote-hardi, 1402. No inscription. Height 4ft. Stoke-by-Nayland, Suffolk.

Probably Katherine, wife of Sir Thomas Clopton, and afterwards of Sir Wm. Tendring, who died in 1408. In this figure a different kind of cote-hardi is shown: the skirt falls on the ground in folds and has no side slits.

supposed that this peculiar dress had a vogue of about 100 years, 1370 to 1470.

An ample cloak, reaching to the ground, envelops the figure, and is held in place at the neck by a single cord fastened to *fermailes* (jewelled clasps or ornaments on the cloak); the ends of the cord are level with the waist, where they terminate in small tassels. The arms are in long mittens, which come well over the hands and are fastened with buttons so lavishly sewn on that they actually touch each other. One wonders if this fashion was the model for the long twenty-button *gants-de-suède* of modern days. Twenty-eight buttons are visible on the left arm, but, in mercy to the envy of the twentieth-century lady, the mantle providentially hides most of the arm, so that the total number of the buttons cannot even be guessed.

The head-dress is what a herald would term nebuly, and consists of three rows of goffered linen; from this depends a linen kerchief protecting the neck and finishing at the shoulders in two little goffered, ball-like ruffles.

The early type of *nebulous* or cloudy head-dress shows the little bands of frills falling to the level of the chin, whilst those of a later date in the fourteenth century are usually confined to the top of the head, or possibly they were contemporary styles, used at the will or taste of the lady.

Maud Lady Cobham, 1380 (Fig. 76), wears a *zig-zag* head-dress of five lines. In some cases the zig-zags were in two lines, in others as many as six. During this period the hair was enclosed in a fine net, one of the front tresses being brought down to each shoulder, where the ends were confined in little

Fig. 76. Maud Lady Cobham, 1380, daughter of Sir Wm. Pympe. Height 5ft. 1in. Cobham, Kent.

Her dress formerly had a deep bottom border of white metal. The head-dress is styled the zig-zag. She stands upon the dog, not, as is usual, with the dog lying on the flowing garment.

Fig. 77. Margaret Lady Cobham, 1395, wife of Sir John de Cobham, founder of the Church and College at Cobham. Height 4ft. 10in. Cobham, Kent.

Showing short nebulous head-dress, hair in bag terminals, and mantle fastened with sliding ring.

ornamental bags, as here illustrated. A brass to an unknown lady in Ore Church, Sussex, shows this very plainly; the head-dress is of the nebulous class, of two lines only, the long, wavy locks of hair ending in little reticulated bags on the shoulders. The date is about 1390.

In the illustration (Fig. 26, p. 67) of the brass to Margaret, wife of Earl Berkeley (1392), we have an unusual head-dress of the *reticulated* kind, known as a *crespine* head-dress. This fits close to the forehead, where it is confined by a jewelled fillet. The kerchief appearing over the top gives a heart-shaped appearance to the upper part. The falling ends of the folded kerchief mark the bounds of the head-dress proper, the rest of the reticulated and scrolled portion representing a double pillow. The kirtle fits closely to the person, and the mantle is fastened by a cord with a sliding ring. Like the previous ladies, she has a little dog at her feet, upon whose neck is a bell collar. The brass is more than life-size. Margaret Lady Cobham, 1395 (Fig. 77), is arrayed in costume typical of the period, and wears the short nebulous head-dress, which clearly shows the falling wavy hair and the little shoulder-bags which confine the ends of the tresses.

Period 1400-1450.

A very pretty head-dress was in vogue between 1400 and 1420, of which we give an illustration (Fig. 101, p. 173)—the wife of John Urban (1420), at Southfleet, Kent. The hair is confined by a fine net finished in front by an ornamental fillet having a large braided, reticulated, or jewelled boss over the temples. Another example of this may be seen in Lady

Massyngberde (1405) at Gunby, in Lincolnshire; also in a lady of the Stourton family at Sawtry, in Huntingdonshire, and elsewhere. The lady at Southfleet has an unusually high collar and very voluminous sleeves.

From about the year 1420 onwards we get head-dresses in which a kerchief or couvrechef plays a prominent part. They are known as *horned head-dresses*, and are of many designs, according to the fancy of the wearer. Sometimes the couvrechef is worn without any artificial foundation, when it takes the rounded shape of the head. For this the reader is referred to the illustration (Fig. 108, p. 177) of an unknown lady in St. Andrew's Church (disused), Melton, near Woodbridge, *c.* 1430, and to the wife of John Bowf, in Pakefield Church, Suffolk (Fig. 99, p. 172), about the same date.

Lady Margaret de Felbrygge, 1416 (Fig. 23, p. 63), is an elegant brass, showing a beautiful head-dress in which the couvrechef plays a prominent part. A fillet over the forehead sustains a pair of reticulated ornaments level with the temples. The cloak, sweeping to the ground, was lined with fur. Mitten sleeves, buttoned along the wrists, cover the hands to the knuckles.

The wives of Sir Lawrence Pabenham (Figs. 29 and 31, p. 71) have broad *mitre* head-dresses similar in pattern, but their dresses are quite different. Elizabeth (died 1377) has the absurdly high waist so much in vogue in the days of Napoleon Buonaparte—more than 400 years later—while Johanna (died 1420) has her kirtle cut to the natural shape of her figure. Note also the mantles, one style being the very antithesis of the other—one open and sleeveless and with-

Fig. 78. Margaret, wife of William Cheyne, 1419. The peculiar features are the head-dress, which is unusually broad, and the ministering angels. Height of figure, 3ft. 4in. Hever, Kent.

out collar; the other closed, with voluminous sleeves and turned-down collar.

Up to about 1420 the sleeves of the dress frequently came quite over the backs of the hands, but in brasses this is seldom met with after that date.

Margaret Cheyne, 1419 (Fig. 78), has an immensely broad foundation to her head-dress, over which is thrown a veil or kerchief, and the pillow on which her head reclines is supported by two angels. This is a very rare type of brass. A similar kind of head-dress is worn by the wife of John de Norwiche (see Fig. 28, p. 69).

In Fig. 106, p. 176, to Alice Chichele, Higham Ferrers, Northants (1425), the kerchief is supplemented by an under-cover of crimped linen. This lady has mittens upon her hands, quite independent of the sleeves of her shapely kirtle, and wears a fur-lined robe. A dog not much larger than a rat lies at her feet upon her skirt, a feature that may be noted in other brasses of the period. Lady Joan Cobham, 1433 (Fig. 79), is almost identical in costume with this figure, even to the leading lines forming the folds of the skirt of her kirtle. The little dog, however, faces the reverse way. Lady Cobham wears mittens, as does also Margaret Cheyne (Fig. 78).

At Polstead, Suffolk, is a small brass (*c.* 1430) showing a lady with an evident foundation to her head-dress, as it is slightly humped or horned at the crown. Other examples of the period show the horns very marked, as in the case of Elena Bernard (1467) at Isleham, Cambridgeshire, and in that of Laura de Hirby at Horton Kirby, Kent (Fig. 80), where it is fully developed. She, too, has a ludicrously small canine pet at her feet—one that, if it were alive now, would

Fig. 79. Lady Joan Cobham and family, 1433.
Height of figure, 4ft. 1in. Cobham, Kent.

be priceless as a gem of a toy dog. It may be noted that animals at the feet of knights and ladies are seldom shown after 1470, grass and flowers being substituted. Laura de Hirby wears a typical horned or mitred head-dress with very acutely-pointed horns or ridges. Elizabeth Deincourt's head-dress (Fig. 81) is another fine example of the horned variety.

Fig. 112, p. 181 (the wife of John Bacon, in All Hallows, London, 1437), gives a different version of the horned head-dress, in which the foundation instead of being peaked upward is carried out laterally to a great width, and has a slight elevation at the corners. The dress in this figure is brought in just below the bosom by a belt, in the style known about 1800 as "high-waisted" (see also Fig. 28, p. 69, Matilda de Norwiche). Ladies in all times have been fond of varying the outline of their anatomy, and this is an early example. Here we have a good presentment of the huge bagging sleeves which reach below the hips.

A Suffolk brass, about 1430 (Fig. 108, p. 177), gives yet another fine example of the head-dress of the first half of the fifteenth century, showing it not only without a central depression, but actually raised in the middle. It is a kind of hood with double pleats hanging to a line below the mouth and with voluminous kerchief falling upon the shoulders. The lady has a large double collar, and her belt, or girdle, is raised as high as possible, which makes her arms look unnaturally long. The very baggy sleeves are modified in this figure, but are still loosely-fitting ones. The mantle is cumbrously long, and buttons from neck to waist.

Fig. 80. Laura de Hirby, 1440, with mitre head-dress. Height 4ft. Horton Kirby, Kent.

Fig. 81. Elizabeth (de la Feld), wife of Roger Deincourt, 1455, with broad mitre head-dress. Upminster, Essex.

The dogs at the feet of both figures, as in other instances of the period, are unnaturally small.

Period 1450-1500.

The figure of Elizabeth Deincourt (Fig. 81) shows the long cote-hardi at a late period. The mitre head-dress was now the usual type, worn over a jewelled net in which the hair was padded and confined at the side of the temples.

The decline of the horned head-dress (I should prefer to call it the padded-veil coiffure) brings us to about 1465, when another and still more ungainly style was introduced in the *butterfly* head-dress, which had a life of not more than about thirty years. As this gossamer-veiled head-dress jutted out far behind the wearer's head, it was necessary to turn the figure sideways to show it to advantage. Most ladies of this period are therefore shown with the head in what artists term "three-quarter" position.* The hair in this case was brushed straight back from the forehead and secured in a fine net of horsehair or netted thread, and the head surmounted by a large skeleton frame of wire, over which was displayed the gauzy veil forming the butterfly head-dress. It no doubt looked a very light and elegant structure in-doors, or even out of doors on fine, calm days, but on a windy day the wearer must have been like a ship in distress. In brasses the structure looks heavy and cumbersome, that metal being a poor medium on which to give the airy effect of lawn or other filmy material, hanging, in some styles of head-dress, nearly to the ground.

It must be noted that although many of the head-dresses of ladies were absurdly extravagant during

* The earliest face shown in *profile* is that of a lady at Margaretting, Essex (*c.* 1550).

the fifteenth century, yet the wearers had the modesty not to have them shown in the brasses to their memory; their trappings were discarded at death, and no instance more extravagant than the butterfly head-dress is shown in any brass.

Tong Church, Shropshire, gives us a fine example of female costume of the mid fifteenth century in Lady Margaret Vernon (Fig. 37, p. 77). She wears the kerchief head-dress and a kind of *mentonnière,* or tippet, with collar reaching quite to the chin. She has the cote-hardi with voluminous kirtle over a tight-fitting under-dress, and a long mantle which appears to be attached to the tippet. How this last article of attire was donned cannot be seen, as no opening is visible, nor are there any buttons. The cords in front appear to be more for ornament than for use, or it may be that the tippet hides the real fastening of the mantle. Lady Margaret has for footstool a diminutive elephant with impossible tusks, fluted ears—perhaps suggested by the tuilles of her husband's armour—and horse's hoofs. Doubtless the artist had never seen an elephant.

Elizabeth Berney, 1473 (Fig. 82), wears one of the earliest examples of butterfly head-dress, which is peculiar in that the front portion has a turn-over of fur—a heavy contrast to the gauze forming the main portion. She wears also an extremely deep flounce of fur to her dress and a curious tippet of the same material. Another feature is the peculiar position of her hands, which appear to have but three fingers each. Another fine example of butterfly head-dress is that in Fig. 116, p. 184, to Lady Urswyk, who also wears enormous mittens, or maybe cuffs, which fold back when not required on the hands. Note, too, the

Fig, 82. Elizabeth, wife of John Berney, 1473.

The butterfly head-dress was formerly faced with white metal. Only three fingers appear on each hand. Height 2ft 10in. Reedham, Norfolk.

Fig. 83. Typical unmarried lady of the second half of the fifteenth century.

Shown among children beneath large figures of parents. When married they were shown wearing head-dresses of the period; Bletchingley, Surrey.

varieties of headgear worn by the children, some of which are not to be found in any other brasses.

Jaquetta, wife of Baron Strange, 1477 (Fig. 42, p. 81), although of the "butterfly" period, wears the simple veil-kerchief. She has the ordinary kirtle and mantle; she also has the ornamental belt with long dependent end, which for the next fifty years played such a prominent part in the decoration of ladies and brought into fashion the châtelaine for the display of keys, jewels, pomanders, scent-sachets, crucifixes, charms, and what not.

The lady in the Sotterley brass (1479) (Fig. 40, p. 79) shows the butterfly head-dress in more exaggerated form, and other items of interest. The dress is cut low over the bosom and shows an underdress of thin material finished with a very elegant collar. The kirtle also shows a collar of fur, and the hands are crossed in a devotional manner. The belt does not encircle the waist, but hangs loosely over the hips, while the buckle or clasp has a long and elaborate chain depending from it with a *pomander* or other ornament as a terminal. The pomander was usually a scent-case, but in a more solid form was heated for warming the hands. The dress is cumbrously long, and suggests a train for sweeping behind or carrying over the left arm. In many fifteenth-century pictures we may note that ladies were attended by a little foot-page, whose duty was to see that their trains were held above the ground, so as to prevent soiling, and for show. The lady was no doubt a grandee of her day and a good companion to her husband, who is dressed in a very absurd and uncomfortable style of armour. Long Melford Church, Suffolk, gives two sisters with the

butterfly coiffure, which are good examples of the quaint style of the days of tournaments and jousts.

Children were usually shown in little battalions, beneath their parents, at this period, those already married being portrayed with the prevailing head-gear, but the unmarried were uncovered, with their hair hanging loosely behind them, as in Figs. 83 and 84.

Fig. 84. Lady in horned head-dress, c. 1475, with family. No inscription The buckle may be a family badge. Height 1ft. Orford, Suffolk.

The brass (Fig. 44, p. 82) of Anne Herward, Aldborough, Norfolk (1485), is a good example of the period; it shows her in a long and elegant kirtle with fur collar and cuffs, and wearing a belt with a long, dependent end. The hands are in an unusual position —more in the attitude of surprise than of prayer; but this is seen in other brasses.

Showing the decided overlapping of the styles of head-dresses, we give an example of the horned

variety as late as about 1475 (Fig. 84), whilst the married daughters depicted at the lady's feet wore a kind of butterfly coiffure.

Fig. 119, p. 187, shows a man (*c.* 1490) with four wives, all of whom are as much alike as peas in a pod. The only difference is that one bears an object like a spectacle-case on the end of her hanging belt.

Ele Bowett, 1500 (Fig. 85), a widow from her barbe or wimple, wears a head-dress which does not appear in other brasses of the period—a kind of reticulated caul—and her outer dress (kirtle or mantle?) is so voluminous as to hide every vestige of her under-dress.

Fig. 85. Ele, daughter of Robert Ufford and wife of Richard Bowett, 1500. Height 2ft. 6in. Wrentham, Suffolk.

Period 1500-1550.

The next style of head-dress was known as the *pedimental;* it formed a kind of angular architectural structure over and at the sides of the face. At a later period, when of a rounded form, it was known as the *kennel* head-dress. The figure of a lady which we reproduce from a brass at Eastington, Gloucestershire (Fig. 69, p. 118), is remarkable, as it shows her wearing an heraldic mantle bearing the same charges as those depicted on the shields around her, and a very clearly-cut pedimental coiffure. Other ex-

amples of the pedimental period may be found at West Malling, Kent (Elizabeth Perepoynt, 1543), and at Harefield, Middlesex (1537). A beautiful example of pediment head-dress and heraldic costume is seen in our illustration (Fig. 68, p. 117) of Katherine Howard, in Stoke-by-Nayland Church. She died in 1452, but the brass was not engraved till 1535, the period of heraldic mantles—treasures to the brass-hunter. Writtle Church, Essex, gives at least two examples of the dress of *c.* 1490-1510 (Figs. 47, 48). We also give an engraving (Fig. 66) of Lady Marney, from Little Horkesley Church, Essex (1549), which is among the finest brasses of the period of the heraldic tabard and mantle in England. Many brasses about 1525 show ladies with dresses cut very low at the neck so as to reveal the pleated *partlet* of light material covering the bosom. For a fuller notice of the figures mentioned in this paragraph, see "Tabards and Heraldic Mantles," pp. 112-20.

A curious variation of the pediment head-dress is seen in the brass to Lady Margaret de Cobham, 1506 (Fig. 86), which shows it as a flat-backed cap with a front formed by a long, plain, hanging flap some three inches wide; a long valance of light material hangs from the cap nearly to the lady's waist. The cord for fastening the mantle is of almost rope-like thickness. The panel of the Trinity depicts the Deity wearing the Papal tiara, or triple crown, while the foot of the cross is enlarged to an orb, typical of power and dominion emanating from the cross.

The wife of Thomas Bewse, 1514, whose brass is shown in Fig. 50, p. 88, wears a similar head-dress, but the frontal flap is of a reticulated pattern, and the valance at the back of the head is not so long.

Fig. 86. Lady Margaret de Cobham (1506), wife of Sir John Brooke, 5th Baron Cobham (whose effigy has been stolen), with eight sons and ten daughters. Height of figure, about 3ft. Cobham, Kent.

The "Trinity" shows the Almighty wearing a triple crown, and the foot of the cross is enlarged to an orb.

The mantle and kirtle of Dorothy Lady Brooke, 1529 (Fig. 52, p. 90), are very similar to those of Lady Margaret de Cobham, 1506 (Fig. 86), but have a number of transverse seams across them, the object of which is not apparent. The head-dress is an unusually ornate one. The white linen partlet can be seen upon the bosom, above the kirtle.

Anne Asteley, 1512 (Fig. 87), shows the linen *partlet* above her mantle, and wears a very pronounced pedimental head-dress and a long rosary of huge beads; her hands are in a most unusual position, one being presented flat and the other sideways. The most noticeable feature in this brass is the fact that twin chrysoms are shown—a thing only occurring in one other brass.

Fig. 87. Anne (àWode), second wife of Thomas Asteley, 1512, with chrysom twins. The hands are in a peculiar position and the rosary is very large. Height 17in. Blickling, Norfolk.

Figs. 88 and 89 show the ecclesiastic habits of females of the early sixteenth century. The former, Agnes Jordan, an abbess, is little different in costume from Juliana Anyell, who wears the barbe, showing that she (in the quaint phraseology of the day) "took religion" after the death of her husband—a very common occurrence in pre-Reformation times. Only one other abbess brass is known—that at Elstow, Bedfordshire.

Of youre charite pray for the soule
of dame Agnes Jordan sometyme
Abbas of the monastrye of Syon
Whiche departed this lyfe the xxiiij day
of January In the yere of our lord god
M CCCCC and xiij on whos soule Ihu have mercy Amen

Fig. 88. Agnes Jordan, Abbess of Syon, Isleworth, 1514. Denham, Bucks. Height of figure, about 3ft.

The brass was made during her lifetime, and the date afterwards added by unskilled hands

Fig. 89. Juliana Anyell (no date). Height of figure, 15in. Witton, near Norwich.

A nun, but with the barbe or wimple of widowhood.

Fig. 90. Margaret de Holes, 1516. Height 3ft. 7in. Watford, Herts.

Wearing kirtle, mantle, barbe, and kerchief. The lines of the drapery are simple and beautiful.

Margaret de Holes, 1516 (Fig. 90), has been dubbed a nun, but I cannot find any evidence that she was such. She wears kirtle, mantle, barbe, and kerchief hood, and from the simple and beautiful lines of the drapery the figure looks as if it might have been cut for some other lady a century earlier. (Compare it with Fig. 26, p. 67, which was cut in 1417.) The law of *meum* and *tuum* was not too strict to prevent such appropriation four hundred years ago, and doubtless many plates were so converted and a new inscription added.

Elizabeth Lady Fyneux, 1539 (Fig. 91), shows several peculiarities of costume. Her head-dress is stiffened with wires, in such a manner as to bring the points over the cheeks in a somewhat ungraceful manner, as it spoils the natural contour of the face, while the free ends depend from the cap like the infulæ of a bishop's mitre. The partlet of fine linen, pleated at the throat, falls beneath a close-fitting bodice, which was probably of velvet, while the sleeves are puffed and slashed, so as to show the rich silk lining. The mantle is bordered with fur, and is so curiously disposed that it appears as if the same hand which designed this brass also designed that shown in Figs. 53 to 55 (p. 92).

In Fig. 129, p. 198, is a strange head-dress, the only one I have seen of its kind, in which the pedimental and butterfly head-dresses are both shown on the same person (Jone Warde, 1541). The latter style had almost ceased fifty years earlier.

The figure of Thomasine Palmer (Fig. 92) was only discovered in 1901, when the pulpit in Moulton Church was moved. The figure is in the typical costume of the time, but an enormous ermine cuff is

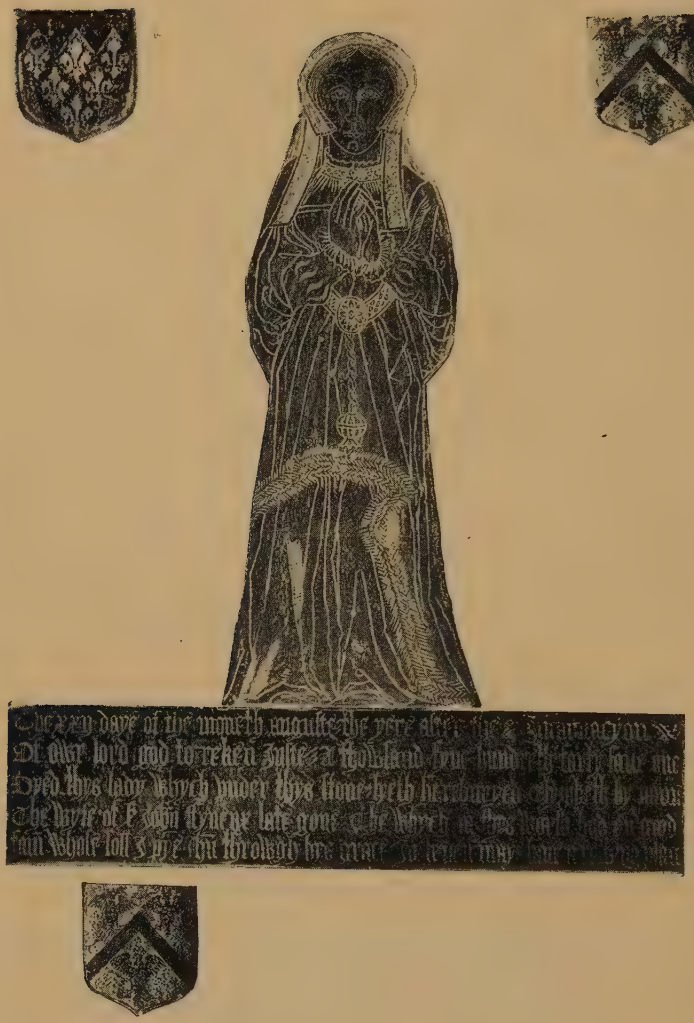

Fig. 91. Elizabeth, wife of Sir John Fyneux, 1539. Herne, Kent.

Probably cut in Norwich (Norfolk has several figures with the peculiar raised border to the robe). A pomander, or scent-holder, depends from the girdle. The head-dress encroaching on the face is so formed by the insertion of wires. The pediment head-dress, of which this is a variation, was introduced about 1490.

displayed on the left arm of the figure, which kneels at a prayer-desk.

The front lappet in the rounded form of *pediment* head-dress was often of fur, which accounts for the blank space left in many brasses.

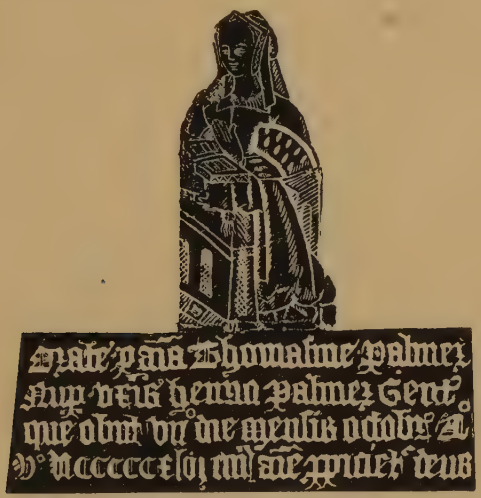

Fig. 92. Thomasine Palmer, 1546, wearing a very large ermine cuff. Height of figure, about 10in. Moulton St. Mary, Norfolk.

Period 1550-1600.

The next style of head-dress, known as the *Paris head-dress* or *French bonnet,* is, I believe, at the present day supposed to have been an invention of the unfortunate Mary Queen of Scots; but that is not so, as it was known and worn fifty years before her untimely death. It consisted of a close cap of linen or of other light material with a heart-shaped front, and is well shown in a great many of the monumental brasses.

At Northolt, Middlesex, is a brass to John and Susan Gyfforde, 1560. It is a small one, the figures being only fifteen inches high, but it clearly shows the type of head-dress and many other items of the period. Wire springs were sometimes inserted in the side lappets so as to curve them over the cheeks in form of a heart. A small ruff envelops the neck, and the lady wears a long walking gown over her ordinary indoor attire. The gown or mantle has very short, slashed sleeves (puffed and slashed sleeves were then greatly in fashion), and is tied down the front with ribbons. A long girdle hangs from the waist, ending in a square ornament which may be a bag or tablet. Beneath are her offspring, a dozen in number, dressed in the costume of children of the period—the girls in kirtles to the feet and with unrestrained hair of great length; the boys with long cloaks, some with hanging sleeves and some with short open ones, and with their hair cut about level with their chins. About 1540 many ladies are shown with their sleeves slashed and puffed at the shoulders only.

The wife of Sir Thomas Playters, 1578 (Sotterley Church, Suffolk) (Fig. 58, p. 95), is handsomely attired. Her very swan-like neck is graced with a ruff; beneath this is seen a bodice or *partlet* of pleated linen, over which she wears a walking mantle, with puffed sleeves, having a large turned-down collar. The mantle is bound at the waist by a silk scarf tied in a bow, and shows an underskirt of padded and quilted silk or satin.

During the reign of Henry VIII. false sleeves hanging very low were much in use, but in Elizabeth's time they gave place to true slashed and puffed sleeves of a shorter pattern.

Ruffs were worn round the neck, small at first, but later developed to small cartwheels, suggestive of St. John's head on a charger, for they appeared so to separate the head from the body as to make it quite

Fig. 93. Lady Elizabeth Norton, 1580, with two Sons. The inscription-plate is in two pieces, the smaller of inferior workmanship. Probably laid down during her lifetime, and the date subsequently added. She wears the brocaded petticoat beneath her kirtle. Newington, Kent.

distinct from the rest of the person and to render a glance at the feet by the wearer almost impossible. Ruffles were also much worn at the wrists. Elizabeth's reign was noticeable for the introduction of the

farthingale, the forerunner of the crinoline of the mid nineteenth century.

Lady Elizabeth Norton, 1580 (Fig. 93), is a figure in typical Elizabethan costume, which consists of Paris head-dress, deep ruff, pleated partlet, and kirtle open in front to the waist to show the beautifully brocaded petticoat. The bodice is cut low, and the sleeves are puffed but not slashed.

Mistress Good, 1581 (Fig. 132, p. 200), is a fine costume brass showing a pretty variety of the Stuart head-dress, a partlet surmounted by a ruff, a mantle with voluminous turn-down collar and front reaching to the waist, puffed and diagonally banded sleeves, a handsome bordered skirt, and a quilted petticoat with a peculiar geometrical or reticulated pattern upon it. Ruffles are at the wrists, and the hair appears to be worn in little frizzy curls.

Seventeenth Century.

Fig. 94 is a very fine example of the costume of the early seventeenth century—to Aphra Hawkins, 1605 (who, dying at the age of twenty-one, is probably dressed in the height of fashion of her day)—and shows that the farthingale and the Stuart crinoline had come into use.

The brass to Jane Paschall, Great Baddow, Essex, 1611 (Fig. 95), appears to have been laid down before her death, as it only bears the partial date 16—, but contemporary documents give 1611 as the date of her decease. It is a very fine brass, and shows all the detail of costume with great clearness. About 1570-90 the dress was frequently divided in the front from the waist to the hem, and widely opened so as to display the elaborately quilted,

HERE LYETH BVRYED Y BODY OF APHRA HAWK
WIFE OF HENRY HAWKINS GENT & DAVGH
TER OF THOMAS NORTON ESQ WHO SCARCELY
HAVING ARRIVED TO 21 YEARES OF AGE YET FVL
LY ATTAYNED PERFECTION IN MANY VERTVES
DEPARTED THIS FRAYLE LIFE Y XVI OF IANV 160

Fig. 94. Aphra Hawkins, 1605. Height of figure, about 3ft. Fordwich, Kent.

As the lady was but twenty-one years of age at the time of her death she is doubtless dressed in the height of fashion of the period.

brocaded, or diapered petticoat. Jane Paschall wears the graceful Stuart head-dress and large stiff ruff, with the peculiar stiff erection between her ruff and head-dress known as a *calash*. She has a long, richly-embroidered *stomacher* descending to below her waist, while below is seen the padded petticoat, distended by the hooped whalebone *farthingale,* or crinoline, above which is a kirtle widely open in front; this was sometimes bunched or looped up like the *pannier* of modern days.

About 1590, when the Paris bonnet waned, the front was omitted and the back flap thrown forward over the head, where it was pinned to the hair. These tail-pieces brought over the head were known as *bonnes grâces*.

A brass in Harrow Church, Middlesex, to Etheldreda Wightman, 1579 (Fig. 137, p. 203), is one of the earliest examples I can find of the farthingale as shown in brasses, but it was probably cut some years later. This shows the arrangement of dress as worn thirty years later, but depicts the petticoat elaborately embroidered with a large diapered pattern. The *peascod stomacher* is here shown striated, with a very long rounded peak. These were the days when ladies walked abroad with large, wide-brimmed hats of felt and wore silver buckles upon their velvet shoes.

During the reign of Charles I. ladies' costumes entirely changed. The waist of the dress resumed its normal position, and the sleeves were increased in volume and were often banded or striped. Brasses of the period show a sleeveless mantle, which was doubtless only donned for walking abroad. Lace collars and cuffs supplanted the ruffs and ruffles at neck and

HERE LYETH BVRIED THE BODY OF IANE PASCHALL
WIFE OF IOHN PASCHALL & DAVGHTER OF EDWARDE
LEWKENOR ESQVIRES. WHO DECEASED 16

Fig. 95. Jane Paschall, 1611. Height of figure, 2ft. 11in. Great Baddow, Essex.

She wears the bodice, or stomacher, elaborately worked, and the farthingale, over which is a kirtle, open in front to display the quilted petticoat. The head-dress was shaped on wires, having a peak in front and rising to a level with the head behind, thus forming a calash.

wrists, and the hair was worn without cover, but in long ringlets. The throat was sometimes protected by a double kerchief, as in the brass to Anne Bedingfeild (1641) at Darsham, in Suffolk.

Fig. 96. Dorothea Saunders, 1632. Height of figure, 2ft. 4in. Stoke-by-Nayland, Suffolk. A poor brass, showing lace collar (instead of ruffle), puffed and slashed sleeves, and veil head-dress.

Dorothea Saunders, 1632 (Fig. 96), a squat, badly-proportioned figure, shows the dress of the time of

Charles I., with lace collar, pointed waist to bodice, puffed sleeves, and full skirt. Over her head the lady wears a veil, which, although heavy looking in brass, was of lawn or other gossamer-like material.

Probably enough has now been said of the salient points of the different fashions prevailing from the thirteenth to the seventeenth centuries in ladies' costume, and it must be left to the brass-collector to note the thousand-and-one points in which these diverse styles differed in detail. What I have aimed at is to give the student the main periods of fashion, so that where inscriptions are missing he may be at no loss to allocate to them a year which shall not be very wide of the true date.

CHAPTER VII.

Civilian Costume of Gentlemen.

Fourteenth Century.

Brasses of civilians during the fourteenth century are conspicuous by their paucity, and may be accounted prizes to the collector; indeed, in my collection, which embraces examples from twenty counties and numbers upwards of three hundred and fifty, I have but a couple to civilians of that century.

The ordinary citizen of the fourteenth century was usually clothed in a long loose tunic, fastened at the neck with two or three buttons, and having close sleeves, and a hood frequently ending in a long, tail-like appendage. The following are examples of fourteenth-century costume:—

Felbrigg, Norfolk, *c.* 1350.—Symond de Felbrig (Fig. 98).
Great Berkhamsted, Herts, 1356.—Richard Torryngton.
Newark, Nottinghamshire, 1361.—Alan Fleming.
Cheam, Surrey, *c.* 1370—An unknown demi-figure (Fig. 97).
Ore, Sussex, *c.* 1390.—Inscription lost.
Northleach, Gloucestershire, *c.* 1400.—A wool merchant.

Fig. 97. A franklin, or country gentleman, c. 1370, in tunic with hood. He wears buttoned mittens or a tight-fitting under-garment. Cheam, Surrey.

One of the earliest brasses showing civilian costume (the fourteenth-century figures are almost exclusively of military men and ecclesiastics) is that to

Fig. 98. Symond de Felbrig and Alice his wife, c. 1350. The inscription is in Norman-French. Height of male effigy, 2ft. 10in. Felbrigg, Norfolk.

Symond de Felbrig, *c.* 1350 (Fig. 98). His dress consists of a fur-bordered loose tunic reaching midway between ankle and knee, confined at the waist by an embossed leathern belt or bawdrick, the end of

which hangs over his left thigh, and an anelace, or sword-dagger, over the right. Beneath the tunic is an under-garment, which has long, tight sleeves—so long that they form mittens—fastened with a large number of small buttons. An ample cloak (with hood) falls to the ankles, and is fastened on the right shoulder with three buttons. Long hose, probably of worsted or wool, and leather shoes buckling over the ankles complete the costume. The hair is worn long and the beard and moustache are full. This may be the earliest bearded figure extant.

The figure at Ore, mentioned above, wears a short, double-pointed beard and moustache, and is habited in a long smock-like tunic reaching to the ankles, quite unconfined at the waist, but having a hood. The sleeves are loose, but not hanging or baggy. From the right shoulder hangs a richly-decorated bawdrick, from which an anelace is suspended by a thong. Buttoned mittens or the sleeves of an underdress are shown covering the backs of the hands, and the feet are in pointed shoes with straps over the ankles.

The Northleach brass shows a prosperous-looking merchant, with pointed shoes, standing upon a bale of wool. His outer dress is a tunic reaching to his ankles, buttoned down the front and confined at the waist by a handsome bawdrick buckled and looped in front; from this his anelace hangs by a strap. The handles of the weapons (in both the Ore and the Northleach brasses) are the same, viz., an oblong with a semicircle taken from each side to form a haft or grip. The sleeves of the tunic are full, but not baggy, and cover a pair of many-buttoned mittens or the sleeves of an underdress. An ample outer cloak of the same length as the tunic covers the

figure, and finishes round the neck with a turned-down hood, buttoned in front. The mantle was usually fastened with three buttons on the right shoulder. These two figures are typical of the costume of the ordinary citizen or the wealthy merchant of the latter end of the fourteenth century—Chaucer's time.

Period 1400-1450.

The beginning of the fifteenth century saw but little change in male costume, as the fine brass to William Grevel (1401) at Chipping Campden, Gloucestershire, proves, for the costume is identical (except the hood, which does not button in front) with that of the Northleach brass. In the reign of Henry V. the tunic was worn short, but with very long sleeves, which sometimes actually touched the ground. Occleve ridiculed these sleeves when he wrote:

> Now hath this lande little nede of broomes,
> To sweepe away the filth out of the streetes,
> Sin side sleeves of penniless groomes
> Will it uplicke, be it dry or weete.

Our illustrations include several figures of the first half of the fifteenth century, *e.g.*:

Pakefield, Suffolk, *c.* 1417.—John Bowf (Fig. 99).
Southfleet, Kent, 1420.—John Urban (Fig. 100).
St. John's, Maddermarket, Norwich, *c.* 1440.—John Todenham (Fig. 110, p. 179).

John Bowf, *c.* 1417 (Fig. 99), probably a Lowestoft magistrate and merchant, is particularly simple in costume, as the figure merely shows a long, loose tunic with rather wide sleeves and a hood thrown over the shoulders; his head is covered by a kind of skull-

cap something like a judge's coif. The feet are covered with pointed slippers without straps or buttons.

Fig. 99. John Bowf and wife, c. 1417. The coif probably indicates that he was a judge. Height of figures, 2ft. 9in. Pakefield, Suffolk.

John Urban, 1420 (Fig. 100), wears a kind of long gabardine, with a very high, fur-lined collar at the throat. The garment is turned back at the bottom

to show the fur lining. The sleeves are peculiar, being very tight at the wrist and then ballooning out into great hanging bags. Planché says that these sleeves were known as the "Devil's receptacles, for they were capable of hiding a large amount of stolen

Figs. 100 and 101. John Urban and his wife, 1420, wearing very similar costumes. Height of figures, 27in. and 26in. Southfleet, Kent.

goods." The garment has no front opening except from the waist to the chin; consequently it had to be put on over the head. It is buttoned from throat to waist, where it is confined by a belt. The pointed boots are laced at the sides. The hair is of medium

length. Comparing Figs. 100 and 101, it will be seen that the outer costume of both man and woman were nearly identical, except that the latter's dress was longer than the man's tunic. The same remark applies to the figures of John Bowf and his wife.

Figs. 102 and 103. Probably John Staverton, Baron of the Exchequer, and wife, c. 1420. The heads of both figures are missing. Brass made 1413. Height about 3ft. 6in. Eyke, Suffolk.

John Staverton, *c.* 1420 (Fig. 102), a judge, appears to wear a similar mantle to Bowf and Urban, but it is turned back so as to show the lining, which was often of sheep's wool, in this case of its natural colour, as evinced by the employment of white metal, which formerly filled the blank spaces of the brass; in other cases the wool was dyed. He doubt-

less wore the judicial coif, but the figure is now headless.

If at any time it be thought desirable to restore these figures this might easily be done after the models of the heads shown in Figs. 99, 104, 105, and 106.

The unknown figure *c.* 1420 (Fig. 104) is almost identical with that of Fig. 105, Chichele being an alderman and this one probably a judge.

In the figures of William and Alice Chichele, 1425 (Figs. 105 and 106), it will be observed that the mantle of the gentleman fastens on the right shoulder, whereas that of the lady fastens across the chest with a strap or cord. A difference in the sleeves is also to be noted, the lady having fairly tight ones and the alderman (who wears his coif) very baggy ones. Fig. 109 (p. 177) wears a moustache and a pointed beard, and is without mantle or anelace. The lady (Fig. 108) wears as head-covering a plain linen cap of three pleats, but not goffered

John Todenham (Fig. 110) wears an under-garment buttoned tightly round the throat, over which is a tunic reaching

Fig. 104. Mutilated figure with coif—probably a judge —c. 1420. Present height, 4ft. 6in. Watford Herts.

Figs. 105 and 106. William Chichele, Alderman of London, and Alice his wife, 1425. Chichele was brother of the Archbishop of that name. Height of figures, 4ft. 2in. Under a double canopy and surrounded by a border 8ft. 4in. by 4ft. Higham Ferrers, Northants.

Figs. 107 to 109. Lady and two male figures, one a civilian, the other habited in academical vestments, c. 1430. Portions of a triple canopy remain. Height of figures, 2ft. 6in. Melton, Suffolk. The feet of the civilian are missing.

to just below the knee, confined by a belt at the waist, and finishing at the neck with the usual hood. His hair is closely cropped. The prayer issuing from his hands is: "May the Unitie in Trinitie on the soule of John Todenham haue merci and pite."

Fig. 110. John Todenham, c. 1440. Height of figure, about 16in. The scroll terminals to the inscription label are notable. St. John's, Maddermarket Norwich.

Beddington Church, Surrey, exhibits a very similar costume in the brass to Nicholas Carew (1432), except that the hood gives place to a high standing collar. In both cases shoes appear to be absent, the stock-

Fig. 111. Nicholas Cantys, 1437. Margate, Kent. Bearded figures are rare in fifteenth-century brasses. For an earlier example see that of Sir Wm. Tendring, 1408 (Fig. 18, p. 57).

ing and boot being all in one piece. The hair is short.

In the brass to Robert Skerne in Kingston Church, Surrey (1437), the costume is identical with that of Carew, except that the lacings of the boot on the inside of the foot are plainly visible. The hair is short.

The hood fell into disuse with gentlemen soon after Chaucer's time, and is rarely seen after 1420, but mantles cover many of the figures till a much later period.

Nicholas Cantys, 1437 (Fig. 111), is remarkable for the beard, which is but rarely seen in brasses of the fifteenth century. He wears a broad leathern belt, with an anelace suspended from it on his left.

Many brasses to civilians of the fifteenth century are to wool merchants.* A charter was granted by Edward III. to "the merchants of the staple of Calais," who sold wool, leather,

*A great many of the ancient City of London Guilds or Companies are still in existence and retain their old Halls. Many of the Companies have princely incomes, ranging from £50,000 to £80,000 per annum, but the Woolmen Company has fallen away to such an extent that its members number only about a score, and its income is only a few hundreds of pounds.

woolfets,* lead, and tin, the cities and towns in which they had their guilds being Bristol, Chichester, Canterbury, London, Exeter, Norwich, Lincoln, New-

Fig. 112. John and Johanna Bacon, 1437. Bacon was a wool merchant, and stands on a wool-pack. The lettering is in relief. Height of male effigy 25in., of female 24in. All Hallows Barking, London.

castle, and York. Fig. 112 shows one of these merchants—John Bacon, 1437—standing upon a woolpack.

* Woollen goods.

Period 1450-1500.

During the first half of the fifteenth century little variation in costume took place, and we need but briefly glance at the period, as there are scores of examples.

Figs. 113 and 114. Ralph Segrym, M.P., Mayor 1449, died 1451, and Agnes his wife, died 1472. Height of male figure, 2ft. 11½in.; of lady, 2ft. 10in. St. John's, Maddermarket, Norwich.

Ralph Segrym, M.P., Mayor 1449 (Fig. 113), in St. John's Church, Maddermarket, Norwich (1451),

is a good example of the epoch under consideration, the baggy sleeves being typical. The fur-lined cloak, with high fur collar fastening with three buttons on the right shoulder, is also seen in many brasses of the reign of Henry VI. (1422-61). The lady (Fig. 114), who died in 1472, wears the mitre head-dress as it is called, but it lacks the indentation in the crown. A brass at Aylsham, Norfolk (*c.* 1495, but probably cut

Fig. 115. John Everard, 1476. Height of figure, 8in. Halesworth, Suffolk. Civilians are not often shown couped.

at a later date), shows a wealthy gentleman wearing a fur-lined gown, with hanging sleeves arranged with an opening at the bend of the elbow so that they could be drawn up on the arm during very cold weather. It is a poor brass, the figure being very "dumpy."

John Everard, 1476 (Fig. 115), is remarkable, not for his dress, but for the fact that he is a demi-figure—a rarity among brasses to fifteenth-century civilians.

In the figure of Sir Thomas Urswyk, 1470 (Fig. 116), we have a cloak of remarkable form. It is open

Fig. 116. Sir Thomas Urswyk, Chief Baron of the Exchequer, and his lady, 1470, with nine daughters (brass damaged) and four sons (the latter missing). The lion at the feet of a civilian is rare. Total height, 3ft. Dagenham, Essex.

down the side, leaving the right shoulder and arm free.

The end of a large rosary shows at the right hip. The daughters' head-dresses are a unique feature, as three styles are shown on the one plate, viz., one with a linen cap covered by a kerchief, the wearer of which may be a nun, two with large butterfly head-dresses, and six with cone and veil coiffures; all the last are unmarried ladies, as shown by their flowing hair.

Figures of the fifteenth century frequently carry a *gipcière,* or pouch-bag, and sometimes a rosary. But towards the close of the century the anelace, or sword-dagger, is not a usual accoutrement for civilians, although it may be seen in some brasses, as in Aldborough Church, Norwich, *c.* 1490 (Fig. 117). The *gipcière* is of abnormal size; possibly the large pouch may have been used for merchants' samples of seed or other small wares.

Fig. 117. Robert Farnham merchant, c. 1490, with large gipcière, anelace, and rings on fingers. Height 3ft. Aldborough, Norwich.

The man so much bewived (Fig. 119), although usually allocated the date *c.* 1490, I should place twenty years later—a belief based on the broad fur collar and turn-over sleeves, the long hair, &c.

Fig. 118 is interesting in many ways. Usually the

wife is on the right, but here she is on the left. Few butterfly head-dresses are seen after 1490. The hands of the lady give her an aspect of surprise. Children on the same plate with their parents are seen during

Fig. 118. Philip and Margaret Rolard and family, 1490

This brass is peculiar in having the children on the same plates as the parents Note the enormous beads of the rosary. Three daughters (wearing head-dresses) are married and two (without them) single. Four sons are shown with their father. Space is left blank for date of wife's decease. Height of figures, 18¾in. Ditchingham, Norfolk.

the fifteenth century, but thenceforward on separate plates beneath. The rosary carried by the gentleman has beads as large as oranges, and his *gipcière* appears to be full to repletion. The three daughters

Fig. 119. Man with four wives, c. 1490 (?). No inscription. Height of figures, 16in. to 17in.
Writtle, Essex.

Eighteen children form an accompaniment to this brass. Three of the ladies wear pomanders at their girdles.

wearing head-dresses were married at the time of the decease of their parents.

Unfortunately the figures at Orford, in Suffolk (Fig. 120), are without inscriptions, and although the date given is *c.* 1490, they are probably a few years later.

Fig. 120. Man and wife, c. 1490 (?). No inscription. Height of figures, 16in. and 15in.; of Trinity, 6½in. Orford, Suffolk.

The gipcière carried by the male figure is nearly as large as a modern soldier's knapsack. The Trinity shown is rare in Suffolk, though of somewhat frequent occurrence in Kent. Here the Almighty is shown presenting Christ on the Cross, on the right arm of which the Holy Ghost is symbolised as a dove.

Figs. 121 and 122. John and Johanna Harper, 1493. Height of male figure 24in., of lady 23in. Axbridge, Somerset. This couple scarcely seem to be a pair—one being large-headed and bulky, the other with normal head and slender figure. Possibly the plates were cut by different engravers at different dates.

John Harper, Axbridge, Somerset, 1493 (Fig. 121), a kneeling figure, is habited in a long fur-lined tunic, open at the neck and with sleeves of moderate dimensions—those of bag form were now obsolete. The hood, it will be observed, is worn; consequently he may have taken some degree, as ordinary civilians had

Pray for the soulys of Thomas Bartlet and Elysabeth hys wyfe the Wyche
Thomas departed the xxv day of Januer in the yere of owr lord god
M CCCC lxxxxix on whos soulys Jhu have mercy amen

Fig. 123. Thomas and Elizabeth Bartlet, 1499. Height of figures, 2ft. Billingshurst, Sussex.

at this date ceased to wear them. His wife (Fig. 122) is a neat figure in bordered dress with tight sleeves.

Rosaries and pointed shoes, with few exceptions, ceased to be worn with the close of the fifteenth century, and form a kind of boundary-mark between this and the next period.

In 1463 (Edward IV.) an Act was passed prohibiting anyone from wearing boots with points more than two inches long, but the law really caused them to sprout out, among the dandies, even longer than formerly, and although the Church was called upon to excommunicate the wearers, little was effected.

Fig. 124. Sir John Sedley, Auditor of the King's Exchequer, and Anna his wife, 1500. Height of figures, 19in. Southfleet, Kent.

Twenty years later broad-toed sabbatons came into fashion, and another Act was passed to prevent exaggeration in this style of footwear also by forbidding the toes to be made more than six inches across! What strange, elephantine footprints our forefathers must have left when walking abroad! A gentleman of the day could be detected by his footprints, as the

common people were never extravagant in their footwear.

The next figures of the epoch under notice, Thomas and Elizabeth Bartlet, 1499 (Fig. 123), are typical of the reign of Henry VII., and are well cut. Note the round-toed sabbatons.

The last year of the fifteenth century gives us the figures of Sir John and Lady Sedley, 1500 (Fig. 124) similar in all respects to the last pair of effigies as regards costume, but with the addition of little scrolls with an invocation to the Trinity, whilst on a supplementary and inverted plate are the following words of warning: "*Dyg not wt yn too ffote of thys tombe.*"

Period 1500-50 (Henry VIII.).

The male costume of this period was very simple, and a great many examples of it exist. Invariably the hair was worn long. Over an inner tunic, buttoned closely to the throat, and usually with a short collar, was a long outer mantle, with a collar and frontlet of fur reaching to the hem, which was also sometimes furred. The sleeves were very wide at the wrists, and usually showed fur cuffs. A belt across the waist had a large *gipcière* suspended from it, the boots being broad-pointed, sabbaton-shaped articles. Our illustrations show several examples.

Christopher Rawson, with two wives, 1518 (Fig. 125), shows the costume of the time admirably, and each figure has its little scroll with ejaculatory legends: "*Libera nos,*" "*Justificia nos,*" "*Salva me*"; whilst an additional one above is inscribed "*O beata Trinitas*" ("Release us," "Justify us," "Save me," "O blessed Trinity"). It will be

noticed that blanks occur at the beginning and end of the inscription; apparently certain words were erased

Fig. 125. Christopher Rawson, Merchant of the Staple of Calais, and his wives Margaret and Ann, 1518. Height of figures, 19½in. All Hallows Barking, London. In the same church is a brass to a brewer (the only one known)—Roger James, 1591.

during the days of spoliation of brasses, which deletion has probably saved the brasses from the melting-pot. "Probably the words were: "Pray for the

souls of," and "on whose souls may God have mercy, Amen." A space is left for a date.

The quaint little kneeling figures of Henry and Elizabeth Dacres, 1530 (Fig. 126), also have scrolls issuing from their mouths, and note should be made

Fig. 126. Henry Dacres, Merchant Taylor and Alderman (date in black raised spaces was never cut), and Elizabeth his wife, 1530. Total height 1ft 9in. St. Dunstan's-in-the-West, London.

of the thumb-rings worn by the gentleman, whose hands are spread widely apart in an ecstatic manner. The date of his decease was never cut, and the usual prayer for mercy at the end of the inscription was defaced. The lettering on this plate is *raised,* that

is, the brass is chased away, leaving the letters in relief.

In this chapter on costume nothing has been said with reference to hats or caps. Curiously, not one is depicted in the case of a civilian, but in Fig. 127 is shown a Doctor of Divinity wearing a cap.

Fig. 127. William Taylard, Doctor of Divinity, 1530. Height of figure, 22in All Saints', Huntingdon. Taylard was Rector of Offord d'Arcy, Huntingdonshire, to which church the brass really belongs.

Erasmus Paston, Paston, Norfolk, 1538 (Fig. 128), is a member of the celebrated family to whom we owe our thanks for the Paston Letters. The sleeves, as was the fashion among the wealthy of the time, are padded at the shoulders, and the hanging portions reach to below the knees. A sash is used at the waist

instead of a belt. The fur-lined gown with false hanging sleeves lingered till nearly the end of the sixteenth century.

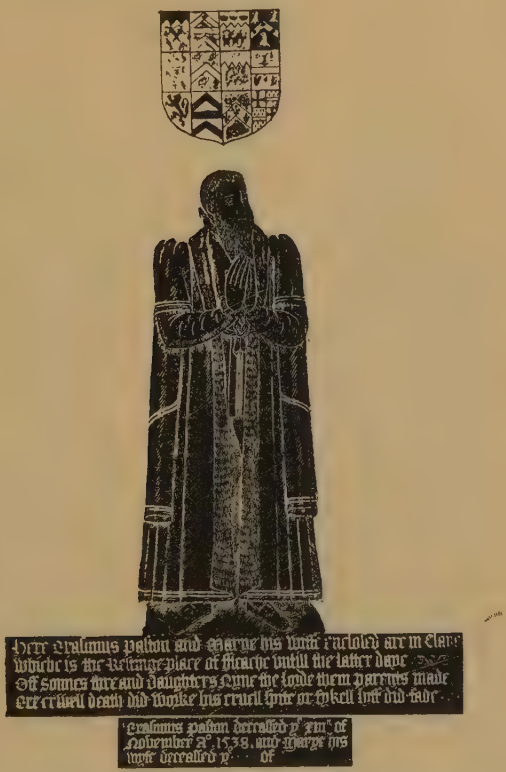

Fig. 128. Erasmus Paston, 1538, a descendant of the author of the Paston Letters. Paston, East Norfolk. Height of figure, about 2ft.

Thomas Warde, 1541 (Fig. 129), and his wife Jone, appear to have been copied from brasses cut forty years earlier. Note the combination of the butterfly and pediment head-dresses and the fur cuffs

Fig. 129. Thomas and Jone Warde, 1541. Bletchingley, Surrey.

The plate showing the Trinity is somewhat rare, but others may be seen at Cobham, Faversham, and Goodnestone, all in Kent.

of the lady, and the fur trimmings of the gentleman's voluminous walking-coat. Figures are frequently placed over wrong inscriptions in churches, and possibly such is the case in this instance, though the style of the costume is correct for the period.

Fig. 130. William Chase, 1544, "Sergeant of Hall and Woodyard" to Henry VIII. Height of figure, 2ft. Isleworth, Middlesex.

William Chase, 1544 (Fig. 130), is clothed in the costume of an official of the household of Henry VIII. But in Isleworth Church the figure over the inscription is that of a man in the armour of the reign of Henry VI., a century earlier—a clear anachronism. This military figure—a beautiful example of the engraver's art—is shown at Fig. 34, p. 74.

Period 1550-1600 (Elizabethan).

During Elizabeth's long reign a complete change took place in the costume of both ladies and gentlemen; it is essentially the epoch of the doublet, hose,

Figs. 131 and 132. Dr. Good, 1581, Fellow of Magdalen College, Oxford, and his wife Joan (Stenton). Height 18in. and 17in. West Drayton, Middlesex

and ruff. Hair was worn short, and beards and moustaches became the vogue about 1560. As a rule, the long gown with hanging sleeves nearly reaching the ground is shown in brasses, as in Fig. 131 (to Dr. Good, 1581). The lady (Fig. 132) wears the Paris

head-dress, quilted, puffed sleeves, and a handsome brocaded petticoat under her ample kirtle.

The figure of John Selwyn, 1587 (Fig. 133), shows a gentleman in hunting costume wearing a smock-like short jacket with high collar and ruff. His hunting-horn is slung over his left shoulder. Knee-breeches,

Fig. 133. John Selwyn, Keeper of Oatlands Park under Charles Howard Lord Admiral of England, and Susan his wife, 1587. Walton-on-Thames, Surrey. Selwyn is said to have killed a deer before Queen Elizabeth in the manner shown in the picture.

long hose, and shoes complete his costume. The hat of the lady is curious, with its high crown and curved brim; she wears a pleated partlet and ruff, and curious hood-like covers to her shoulders.

The tight-fitting hose, breeches, and doublet are rarely seen on brasses, but in our illustration of John Lyon, Harrow, 1592 (Fig. 134), we see the

stockings or hose covering the whole of the legs, the short breeches and long-waisted doublet. A ruff of one row of pleats and a short cloak with collar and turned-over lining complete the costume. The long, flowing locks of the previous period now give place to closely-shorn heads. That the broad-

Figs. 134 and 135 John Lyon of Preston (Yeoman), Founder of Harrow School, and wife, 1592. Typical Elizabethan costume. The modern broad-brimmed hat for ladies appears to have been fashionable more than 300 years ago. Height of male figure, 19½in. Harrow, Middlesex.

brimmed felt hat is no modern invention may be seen by the headgear of Lyon's wife (Fig. 135), which proves its existence more than three hundred years ago.

Although seldom seen in brasses, long, elegant swords, known as rapiers, were carried by most

Figs. 136 and 137. John and Etheldreda Wightman, 1579. Height of figures, 3ft. 1in. Harrow, Middlesex.

The plates were probably laid down thirty years later than the date of decease. The back of the lady's head-dress is brought forward over the heart-shaped Paris front.

gentlemen of quality at this time. The fur collars of mantles were discarded soon after the commencement of Elizabeth's reign, and the stately, stiff ruff appeared both at neck and wrists. The brass to Richard Calthorp, Antingham, Norfolk, shows a gentleman of early Elizabethan days (1562).

The brasses to John and Etheldreda Wightman, 1579 (Figs. 136 and 137), were not cut at that date, as the farthingale was not then invented. Probably the plates were laid down about 1610-15.

Seventeenth Century.

After the death of Elizabeth the graving of brasses gradually fell into disuse, but they are still numerous enough for us to trace the development of dress. For the next twenty years but little alteration took place. The doublet and hose continued, and either a long mantle with useless hanging sleeves was worn over them, or else a half-cloak was donned for walking. This was in the form of a deep cape coming just below the hips, as in the Lyon (Harrow) brass (Fig. 134).

Sometimes a three-quarter cloak was used, coming down to the knees, as shown in the fine brass to three servants of Sir Charles Morrison (Fig. 138). These figures very clearly show the costume of the early Stuart period (*c.* 1615)—doublet, breeches, hose, and shoes fastened with latchets of thin leather or silk thongs. Long rapiers are shown with quillons and counter-guards. The cloaks are identical, all having turned-down collars and revers of a different material from the cloak itself. The difference in the neck apparel is noticeable; one wears a ruff, and the others have high, turned-down linen collars.

Alexander Bence, 1612 (Fig. 139), shows clearly both the indoor costume of a gentleman of the period,

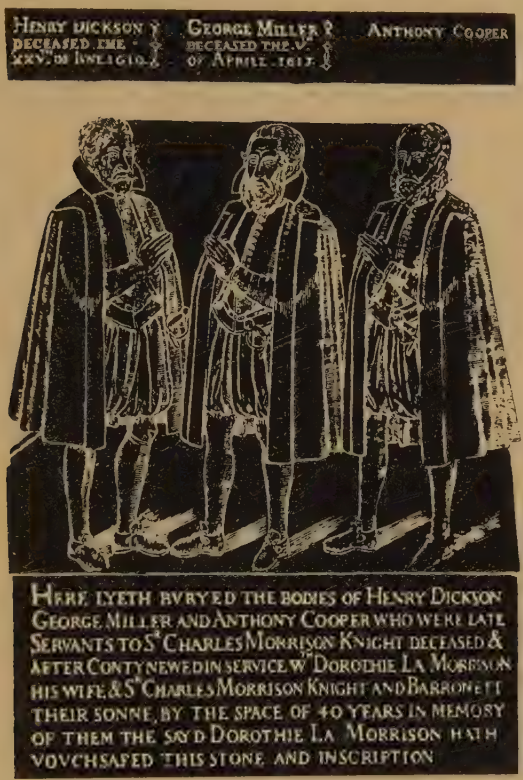
HENRY DICKSON DECEASED THE XXV. DE IVNE 1610
GEORGE MILLER DECEASED THE V. OF APRILL 1617
ANTHONY COOPER
HERE LYETH BVRYED THE BODIES OF HENRY DICKSON GEORGE MILLER AND ANTHONY COOPER WHO WERE LATE SERVANTS TO S^R CHARLES MORRISON KNIGHT DECEASED & AFTER CONTYNEWED IN SERVICE W^TH DOROTHIE LA MORRISON HIS WIFE & S^R CHARLES MORRISON KNIGHT AND BARRONETT THEIR SONNE, BY THE SPACE OF 40 YEARS IN MEMORY OF THEM THE SAYD DOROTHIE LA MORRISON HATH VOVCHSAFED THIS STONE AND INSCRIPTION

Fig. 138. Three servants of Sir Charles Morrison, 1610-20. This plate was evidently laid down before the decease of Anthony Cooper, the date not being inscribed. The faces are probably portraits. Figures about 16in high. Watford, Herts.

and the outdoor mantle with short hanging sleeves opening quite from the shoulders.

Anthony Cooke, 1613 (Fig. 140), is a less elegant figure than the preceding, but the costume is nearly

identical. A portion of this brass appears to be missing. The epitaphal inscription is very quaint.

From about 1620 the ruff disappears, and the elegant lace-trimmed collar takes its place. The reign

Fig. 139. Alexander Bence, 1612, wearing doublet, short breeches, gartered long-hose, coat-mantle with hanging sleeves, and ruff. Height of figure 24½in.; children's plate, 16in. by 7in, Aldeburgh, Suffolk.

of Charles I. gave us the dashing cavalier, wearing high, turned-down boots with their apparel of lace ruffs showing at the tops, the cut-leather spur front-

lets, the high heels to the boots, and other pedal innovations. Perfumed and curled locks came in vogue; the deadly rapier carried by all men of consequence led to duels and death; lace collars, wristlets, and

Fig. 140. Anthony Cooke, 1613.
This brass is somewhat mutilated. Height of figure, 21in. Yoxford, Suffolk.

feathers were worn with lavish display. Foppery meant fashion; dress became the main thought of courtiers, to the detriment of their morals; and so matters progressed till the death of the libertine Charles II. in 1685.

But comparatively few brasses of the Charles period are to be found, many of them being thin plates and badly cut. We give two illustrations of this period. The first shows a brass of peculiar shape,

Fig. 141. John Coggeshall and Family, c. 1630, with arms above. Height 19in bottom 24in. wide. Orford, Suffolk.

depicting John Coggeshall (Fig. 141) with his wife and family gathering in prayer about a round table covered with books, while scrolls issue from their mouths bearing the words, "Grant these may live inspierd by Thee in charytie and hope through faith."

The words probably form a prayer for the children kneeling round. Cherubs hover overhead.

Other figures of the reign of Charles I. are:

East Bergholt, Suffolk, 1639.—Alexander Alfounder.
Wedmore, Som., *c.* 1640.—George Hodges (Fig. 62, p. 97).

The latter appears to have been the holder of some public office, judging by the ornate dress and the pike he holds as indicating his function. The position of the figure has nothing of the mortuary effigy about it; Hodges appears as if rejecting a bribe, his hand being raised in a deprecatory manner. At the neck he wears a steel gorget, which did not entirely disappear from the necks of military officers till the end of the succeeding century. He wears high-heeled *jacks,* the cumbersome boots of the seventeenth century, and his coat may be intended for a buff jerkin tied with leathern points. The figure is of the period *c.* 1640; after that time tombstones with fulsome, absurd, or rhyming epitaphs* took the place of brasses, which had had a vogue of about five centuries.

After carefully studying the chapters on Armour, Ecclesiastical Vestments, and Civilian Costume, the student should have little difficulty in allocating approximate dates to brasses without inscriptions; and the illustrations in this book are so selected as to convey a clear idea of the costumes worn during the fourteenth, fifteenth, sixteenth, and seventeenth centuries.

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* For a collection of 1300 curious epitaphs see "Epitaphia," by the author of this book. London: L. Upcott Gill.

CHAPTER VIII.

Ecclesiastical Vestments.

The task of describing the priestly vestments is a much lighter one than that of explaining the various styles and periods of armour, for the simple reason that for many centuries the former scarcely varied, the vestments employed in the Church at the Conquest being nearly identical with those of the Reformation. The oldest brass in existence—Bishop Ysowilpe, 1231 (Fig. 142), in St. Andrew's Church, Verden—shows similar vestments to those seen in all English brasses commemorating Bishops for centuries afterwards, with the exception of the *pall,* which in this country was worn by Archbishops only, or in rare instances by Abbots. Alterations in detail of material or ornament there doubtless were, but the various items which go to make up the ecclesiastical attire have been much the same throughout the Christian era.

Mediæval ecclesiastics were divided into two classes, the Major Orders and the Minor Orders, thus:—

Major Orders.—The Archbishop; the Bishop; the Priest; the Deacon, or Gospeller; and the Sub-Deacon, Epistoler, or Patterner, as Chaucer calls him.

MINOR ORDERS.—The Acolyte (symbol, a candle), the Exorcist (a holy-water vessel), the Door-keeper (a key), the Lector (a key), and in some cases the Sexton.

Fig. 142. Bishop Ysowilpe, 1231. This is reproduced not merely because it is the oldest brass in Europe, but also to show the vestments and their form as used in the 13th century—mitre, alb without apparels, quilted dalmatic chasuble with fur lining, pall, low mitre, ornamental buskins. (From Creeny's "Continental Brasses.") Figure about life size. Verden Church, Hanover

All these in monastic times had the shaven crown (the *tonsure*).

The walking and working dress of ecclesiastics was the *cassock*, a long-sleeved garment made of heavy

woollen material, usually black or brown for those of inferior rank, but scarlet for Cardinals and Doctors of Divinity. These garments were in cold weather frequently lined with sheepskins or fur, according to the means of the wearer, were usually provided with a hood, and were confined at the waist by a knotted *cingulum,* or thick cord.

The official dress was of a much more elaborate nature, as we shall see by a brief glance at the various items which went to make up the priest's vesture when officiating at the various functions of the Church.

The *alb* (*camisia* or *talaris*), a long white linen gown reaching to the feet, was worn by all officers of the church, even down to the doorkeeper.

In the case of priests and dignitaries of the Church the *alb* was enriched by six pieces of ornament called *apparels* or *orphreys;* one on the breast, one on the back, one on each cuff, and one at the bottom of the garment, both back and front. These consisted of panels of needlework, often beautifully wrought. Usually the apparels of the cuffs were merely square patches worn above the wrists, but in some cases went entirely round, as may be seen on the brass to a priest in Wensley Church, Yorkshire, and elsewhere. The *alb* was confined at the waist by a narrow girdle called the *alb cincture,* or *cingulum.* Peter de Lacy,* 1372 (Fig. 143), is a good example, showing the same pattern in embroidery for apparel of alb and cuffs, maniple and amice. The stole and maniple ends just above the fringe are probably weighted to keep them in place.

* About 1780 the body of Peter de Lacy was exhumed in Northfleet Church, when it was, after 400 years, found to be in an excellent state of preservation, being entirely enclosed in a leather covering.

Fig. 143. Peter de Lacy, 1372, wearing alb, maniple, amice, and stole. Height of figure, 4ft. 6in. Northfleet, Kent.

The *surplice* (a corruption of *superpelliceum*) was without apparels or girdle, and is often shown in brasses as a pleated vestment. It was anciently made with an opening only sufficiently large to admit the

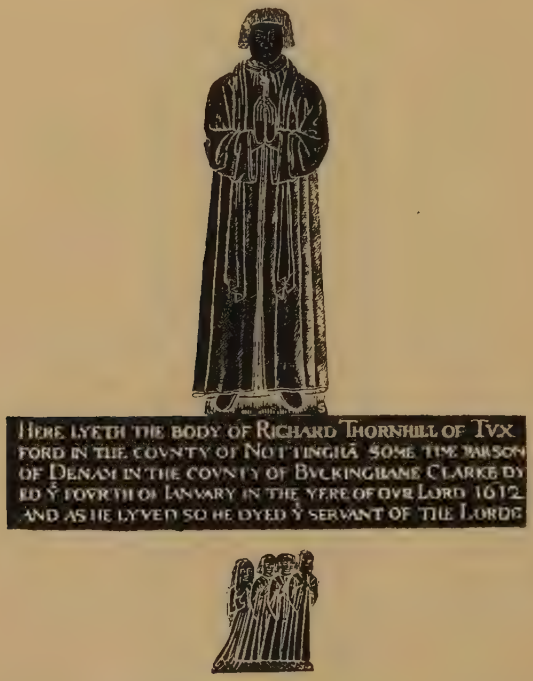

HERE LYETH THE BODY OF RICHARD THORNHILL OF TVX
FORD IN THE COVNTY OF NOTTINGHA SOME TIME PARSON
OF DENAM IN THE COVNTY OF BVCKINGHAME CLARKE DY
ED Ỹ FOVRTH OF IANVARY IN THE YERE OF OVR LORD 1612
AND AS HE LYVED SO HE DYED Ỹ SERVANT OF THE LORDE

Fig. 144. Richard Thornhill, 1612, with folded linen for stole. Height of figure, 1ft. 6in. Denham, Bucks.

head; but on wigs being introduced, some 200 years ago, a larger opening was made, and the surplice fastened down the front.

The *rochet* was a kind of alb worn only by Abbots and Bishops.

The *stole* (*stola*), used only by the Major Orders

or those who were entitled to preach, was a long band of linen or silk, richly wrought with needlework,

Fig. 145. William de Thorp, 1407, wearing very short chasuble with diamond-pattern orphrey. West Wickham, Kent

passing round the neck so that the free ends came within a foot of the floor in front. The ends were

widened, and finished with a fringe. Deacons, when entitled to wear the stole, had it depending from the left shoulder. During the late sixteenth and early seventeenth centuries a folded scarf was sometimes substituted for the stole, as in the figures of Richard Thornhill, 1612 (Fig. 144), and Leonard Hurst, 1560, both at Denham, Bucks.

Fig. 146. Stephen Multon, 1477, wearing an ample chasuble. Height of figure, 18in. Swanton Abbot, Norfolk.

The *chasuble,* or *chasible* (*planeta* or *casula*), was worn only by priests and the dignitaries of the Church, being the distinctive mark of the person responsible for the services of the Church. It was a circular or oval garment with an opening in

the centre, through which the head was thrust, so that the chasuble hung down on all sides from the wearer's shoulders. Possibly the *poncho* worn to-day in South America is an adaptation of this garment to secular use. The chasuble was often quite plain,

Fig. 147. Henry Denton, 1498, formerly Chaplain to Higham College, holding a Chalice in upright hands. The Host bears only one cross. Height 19½in Higham Ferrers, Northants.

without ornament of any kind, but on some occasions had an ornamental border or orphrey; at other times it was embellished with a Y-shaped strip of ornament, both back and front, and in yet others a tau-cross was implanted on it. Much depended on the status of the

wearer, or the wealth of the ecclesiastical institution over which he presided.

Fig. 148. Alexander Inglisshe, 1504, Parish Priest. The Host bears four distinct crosses instead of one as usual. Height of figure, 27in. Campsea Ash, Suffolk.

William de Thorp, 1407 (Fig. 145), shows a very short chasuble with orphrey of diamond pattern. Stephen Multon, 1477 (Fig. 146), has one of much more ample dimensions, ornamented in the orphrey

with little rings, whilst his amice has the diamond patterns worked on the apparel. Henry Denton, 1498 (Fig. 147), is without the usual ornamental border or orphrey; he holds the Chalice in upright hands, the Host being stamped with only one cross, and he

Fig. 149. Thomas de Hope, 1346, Rector of Kemsing 1341-1346, wearing amice with quatrefoil and fylfot ornamentation. Height about 18in. Kemsing, Kent.

wears short hair. Alexander Inglisshe (Fig. 148), only six years later, wears long, straight docked hair, bears an immense Chalice in upright hands, and the Host has the impress of four crosses.

The *amice* (*amictus*), which is supposed originally to have been a hood, was, in the centuries with

which we are dealing, a square of silk, linen, or other material, about one-quarter ornamented by an apparel and the remainder with a cross in the centre. It is shown worn round the neck of the priest as a collar, with the apparel turned outward. Where the wearer was a man of consequence the apparel was richly worked with gold and silver thread, and in

Fig 150. William Lye, 1392, wearing amice with quatrefoil ornamentation. Height of figure, about 1ft. 6in. Northfleet, Kent.

some cases jewels were inserted. Church embroiderers of the fourteenth and fifteenth centuries became so expert that their work is copied even at the present day.

The *amice* with quatrefoil ornamentation is very clearly shown in the figure of Thomas de Hope, 1346 (Fig. 149), and in that of William Lye, 1392 (Fig. 150). An unusual amice is seen round the neck

of John Yop, 1404 (Fig. 151), as it is quite plain, not an ornamental line being present.

The *maniple* (*manipulus* or *sudarium*), at the time of the Conquest a napkin with which the priest wiped his face and brow during the Mass, finally came to be, as we know it, a strip of white and gold embroidery with fringed ends like a stole. It was buttoned or hooked to the priest's left arm. A peculiar form of the maniple is seen in the little brass to John

Fig. 151. John Yop, Rector of Booton, c. 1404, wearing an amice that is quite plain. Height of figure, 8¾in. Worstead, Norfolk.

Yslyngton, 1429 (Fig. 152), in which it is shown as a really serviceable napkin buttoned to the left shoulder and the end flung over the right—a very different thing from the ornamental strip of embroidered linen hanging from the left arm, as shown in most brasses. He wears a linen cap, which is another peculiar feature.

The *maniple, stole,* and *chasuble* should be of the same material and colour. These were the vestments in which priests presided at the altar, in which they

performed their various services and functions, and in which at death their bodies were laid to rest.

Of examples of brasses showing these vestments there are a great number to choose from in all the

Fig. 152. John Yslyngton, Doctor of Theology, 1429. With maniple or napkin over shoulders, and Chalice held in an unusual manner. Height of figure, 1ft. 5in. Cley-next-the-Sea, Norfolk. Other figures with cloth round neck are at Laycock, Wilts, 1501, and Northleach, Glos., c. 1530.

counties containing brasses, some of which are of considerable size:—

Higham Ferrers, Northants, 1337.—Laurence de St. Maur (Fig. 153).

Stoke-in-Teignhead, Devon, 1375.—A priest, no name.

Great Bromley, Essex, 1435.—William Byshopton.

Middleton, Lancashire, 1522.—Edmund Assheton, holding Chalice and wafer, but without stole, maniple, or apparels of alb.

Fig. 153. Laurence de St. Maur, 1337. Two dogs at his feet quarrel for a bone. The inscription on the breast is an unusual feature. Length of effigy, 5ft. 2½in.; total size, with inscriptive border surrounding an elaborate embattled canopy, 7ft. 6in. by 3ft. Higham Ferrers, Northants.

Fig. 153 is a very fine life-size figure of Laurence de St. Maur, 1337, with the words "Fili dei miserere mei" cut upon the breast—a somewhat rare feature.

The vestments were (and still are) put on in this order: amice, alb, maniple, stole, and chasuble, a short prayer being recited as each article was donned.

Archbishops and Bishops.

Besides the vestments already enumerated, the dignitaries of the Church—Abbots, Bishops, and Archbishops—were also habited in garments peculiar to their high station, which we will now examine.

Bishops and Abbots, who ranked as equals, were entitled to wear either the *tunicle* of the Sub-Deacon or the *dalmatic* (*dalmatica*) of the Deacon. These garments only reached about to the knee, and were finished with a fringe. The *tunicle* was a plain garment, but the *dalmatic* was often embroidered with very elaborate patterns. Among the patterns shown on priestly vestments was the mysterious *fylfot,* an emblem used in India and China ten centuries before the Christian era. In Sanscrit it is called "*swastica.*" It was used by the philosophers or doctors of reason, who called themselves followers of the Mystic Cross. It was adopted by votaries of Buddha about 600 B.C. Afterwards it was used in Tibet, gradually found its way westward, and became a Christian symbol about the third century after Christ. It is found in early Roman paintings in the catacombs, and may be seen on the coins of one of the early British kings (about 845) in the British Museum. The fylfot design is very clearly shown on the amice of Randulph Perchehay, *c.* 1380 (Fig. 154).

Both tunicle and dalmatic were identical in cut,

being very square about the shoulders and neck, but the *dalmatic* was the longer garment of the two. A slit on either side gave freedom to the wearer when walking or kneeling.

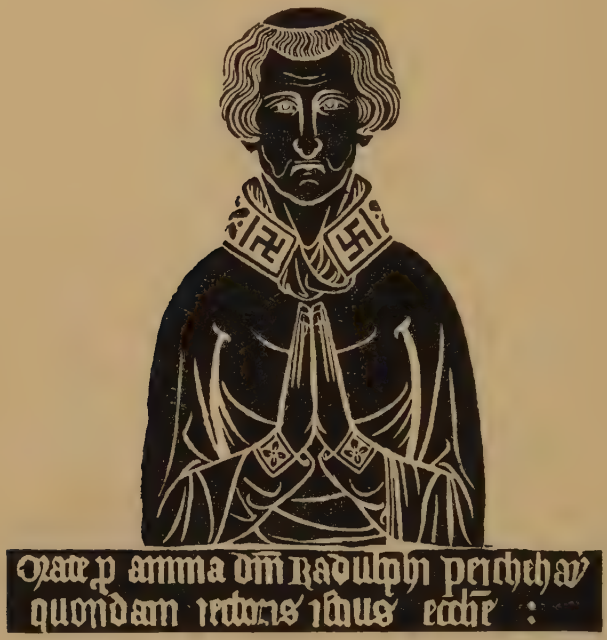


Fig. 154. Randulph Perchehay, c. 1380, with amice showing the fylfot design. Height of figure, about 18in. Stifford, Essex.

In vesting, the alb or cassock was first donned, then the dalmatic or tunicle, and, next, the chasuble. The stole appears to have been worn indifferently, either above or below the dalmatic.

The *mitre* (*mitra*) was originally a low white cap, sometimes with a fur border, but about the beginning of the thirteenth century it was made of stiffer

material, peaked at the top, and either embroidered or enriched with jewels. It was at first low in form, but gradually increased in height, until at the Reformation it was a tall and imposing head-dress. Mitres were either plain, ornamented and embroidered, or jewelled, the last upon a gold-worked ground. Ribbons or straps, called *infulæ*, or *vittæ*, hung from either side over the shoulders of the wearer, and were richly embroidered.

The double peak or crown of the mitre is symbolical of the cloven tongues of fire referred to in Acts ii. 1-13. Strictly, the mitre belongs to Bishops and Archbishops only, but it was allowed to certain great Abbots as a special privilege and favour of the Church. From the time of the Reformation the mitre was not recognised as part of the episcopal attire. In 1885, after a lapse of 350 years, it was resumed, the Bishop of Lincoln then wearing one for the first time, an innovation which caused much comment at the time.

The gloves (*manualia*), of white silk, were made with the second finger of the right hand omitted. This was for the purpose of wearing the massive and heavy episcopal *ring* (*annulus*), which was kept in place by a guard. A jewel with elaborate setting was placed on the back of each glove.

The *pastoral staff* (*vaculus pastoralis*, or *ferula*), an elaborate wand terminating in a large shepherd's crook or scroll, was carved, jewelled, and frequently bore a lamb or other sacred emblem. It had attached to its upper part the *vexillum*, or flag, emblematic of the first Christian standard—the *labarum*, which was carried before the Emperor Constantine. The pastoral staff was the staff of authority of the Bishop, and

must not be confused with the crozier, which was the insignia or sceptre of the Archbishop. From the sceptre of the King and the staff of the Bishop we doubtless derive the baton of the Field-Marshal—each represents authority. The pastoral staff was usually of metal, but sometimes of carved wood gilded and studded with jewels. The carrying of the staff is the sign of jurisdiction over the Bishopric.

The *crozier* was a staff about 5ft. in length, usually of hollow metal, richly ornamented, and was carried by only two persons, viz., the Archbishops of Canterbury and York. As its name implies, it was surmounted by an elaborate jewelled cross.

The *pall* (*pallium*), a circular, stole-like ornament, studded with little crosses, was worn over the chasuble, hanging down in front and behind, and kept in position by leaden weights in the ends. It was an ornament sacred to the Pope, in token of his universal jurisdiction. It could not be worn by Archbishops until they had received his sanction, and even then only at the Church's highest festivals, at coronations, or at the ordinations of Bishops and priests. In form the pallium was a circular band, three inches wide, with supplemental ends back and front, so that when worn it appears at both back and breast in the form of the letter Y. It was of white material embellished with black crosses.

The *buskins* (*caligæ*) were stockings reaching to, and fastened at, the knee.

The *sandals* (*sandalia*) were of coloured cloth, and in the form of low boots or slippers, ornamented with three strips of embroidery, which are clearly shown in the brass to Bishop Ysowilpe (Fig. 142, p. 211).

Fig. 155. Thomas Wilkynson, M.A., wearing almuce and cope, 1511. Height of figure, 3ft. Orpington, Kent.

Examples of Archbishops are shown in the following brasses:—

York Minster, 1315.—Archbishop Grenfeld of York.
Westminster Abbey, 1397.—Archbishop Waldeby of York.
New College, Oxford, 1417.—Archbishop Cranley of Dublin. The reason for Cranley finding his resting-place in Oxford was his being Warden of New College. The brass measures 5ft. 2in.

Examples of Bishops are as follow:—

Hereford Cathedral, *c.* 1370.—Bishop Trellick.
Westminster Abbey, 1395.—Bishop Waltham of Salisbury.
East Horsley, Surrey, 1478.—Bishop Boothe of Exeter.
Carlisle Cathedral, 1496.—Bishop Bell.
New College Chapel, Oxford, 1526.—Bishop Young, Warden of the College; has rings on every finger, and is headless.
Ely Cathedral, 1554.—Bishop Goodrich; most elaborate.

Examples of Abbots appear to be as rare as those of Archbishops, as I can only discover two:—

St. Alban's Abbey, Herts, *c.* 1375.—Abbot Delamere.
Westminster Abbey, 1498.—Abbot Estney.

Processional Vestments.

Besides the vestments already enumerated, there were two others which were worn on high occasions, for processions, &c., namely, the *almuce* and *cope,* and these are described below.

The almuce is clearly shown in Fig. 155 (Thomas Wilkynson, 1511), the fur lining finishing in two little tassels of the same material.

The *almuce,* or *aumuce* (*almutium*), a hood of black cloth lined with fur, and having long ends in front hanging down to the knees, or lower, was worn

by priests as well as the higher officers of the Church, and was invariably donned in conjunction with :

The *cope* (*cappa,* or *pluviale*), a mantle of cloth, silk, gold brocade, or velvet, reaching within a few inches of the floor, and ornamented with broad orphreys from collar to hem. Some of these were of very intricate pattern, showing letters, lions' heads, and other symbols, texts in Latin, figures of saints, &c. In shape the cope is semi-circular, with a lunette cut out of the straight edge for the insertion of the neck. The cope of John Byrkhed, in Harrow Church, Middlesex (Fig. 156), is a fine example of highly-finished figures of saints which appear under canopies upon the broad orphreys. Another instance of saint orphreys may be seen in the figure of William Ermyn (rector) at Castle Ashby, Northants.

Coped-priest brasses are fairly numerous, and among collectors are most cherished examples.

Copes at first were ornamented in a simple manner, but in later years they became the most gorgeous of Church vestments, some of them, set with jewels all down the orphreys, being of great value. They were fastened at the throat by a clasp or brooch called a *morse,* which was frequently a highly-wrought work of art, having sometimes a valuable gem for a centre. When the almuce was worn as a hood the cope hood ceased to become usable, and the latter gradually dwindled to a mere flap, which on its triangular, semi-circular, or shield-shape surface bore some figure or ornamental device.

The brass to Richard Wylleys, 1460 (Fig. 157), is an excellent example, the orphreys being embellished with escallop-shells. Another, the effigy of Thomas Aileward, 1413 (Fig. 158), shows the cope orphreys

Fig. 156. John Byrkhed, 1468, in fur almuce, pleated alb, and cope with orphreys showing figures of saints. Height without head, 4ft. 2in. Harrow, Middlesex.

charged with lozenge and medallion heraldic devices, and the morse bearing the initials of his name. The

Fig. 157. Richard Wylleys, 1460, former Master of Higham College, in almuce and cope, the latter with orphreys of scallop-shells. Height 3ft. 10in. Higham Ferrers, Northants.

figure of Thomas Clerke, 1411 (Fig. 159), goes a step further than this in the way of initials, as the

Fig. 158. Thomas Aileward, 1413, in processional vestments. Havant, Hants.

The orphreys garbs are leopards' faces, five-petalled roses, and fleurs-de-lys.

letters T. C. are shown all down the orphreys of the cope; the stole crossed on the breast of this figure and the maniple over the left arm are both ornamented with little pateræ in an unusually elaborate manner.

The cope was allowed as an alternative garment to the chasuble by the Prayer-book of 1549; both were forbidden by that of 1552, but their use was again allowed by Queen Elizabeth in 1559. By Canon XXIV. of 1603 the cope was ordered to be worn by the priest in administering Holy Communion in cathedrals and collegiate chapels, also by the *epistoler* and *gospeller*, and at Durham Cathedral it was so worn till 1751-70, when Bishop Trevor held the episcopate; but a Prebendary, finding it interfered with his wig, omitted its use.

Fig. 159. Thomas Clerke, 1411. The orphreys of the chasuble have the initials "T. C." in circles between lozenges. The stole is crossed on the breast. Height, with missing head. 3ft. 4in. Horsham, Sussex.

The following are other good examples of ecclesiastics with cope and almuce:—

St. Cross, Winchester, 1382.—John de Campeden, Warden.
Broadwater, Sussex, 1432.—John Mapliton.
Upwell, Norfolk, 1435.—Henry Martin.
Warbleton, Sussex, 1436.—Prior William Prestwick.
Same church, 1436.—Dean William Prestwick.
Merton Chapel, Oxford, 1471.—Dr. Henry Sever.

The Canons of Windsor were entitled to wear the mantle of the Order of the Garter instead of the cope, and examples of this may be found at

Eton College, Bucks, 1536.—Canon Lupton.
Magdalen College Chapel, Oxford, 1558.—Canon Coll.

Examples of almuce worn without cope are usually of the sixteenth century, *e.g.* :—

Magdalen College Chapel, Oxford, 1515.—Archdeacon Goberd.
East Malling, Kent, 1522.—Prebendary Adams.
King's College, Cambridge, 1558.—Provost Brassie.

The figure of Sir Peter Legh, 1527 (Fig. 160), is very remarkable, and with one exception* unique, as he wears a chasuble over his armour, and upon his breast his shield of arms, whilst Lady Legh is shown in an heraldic mantle.

Academical Habits.

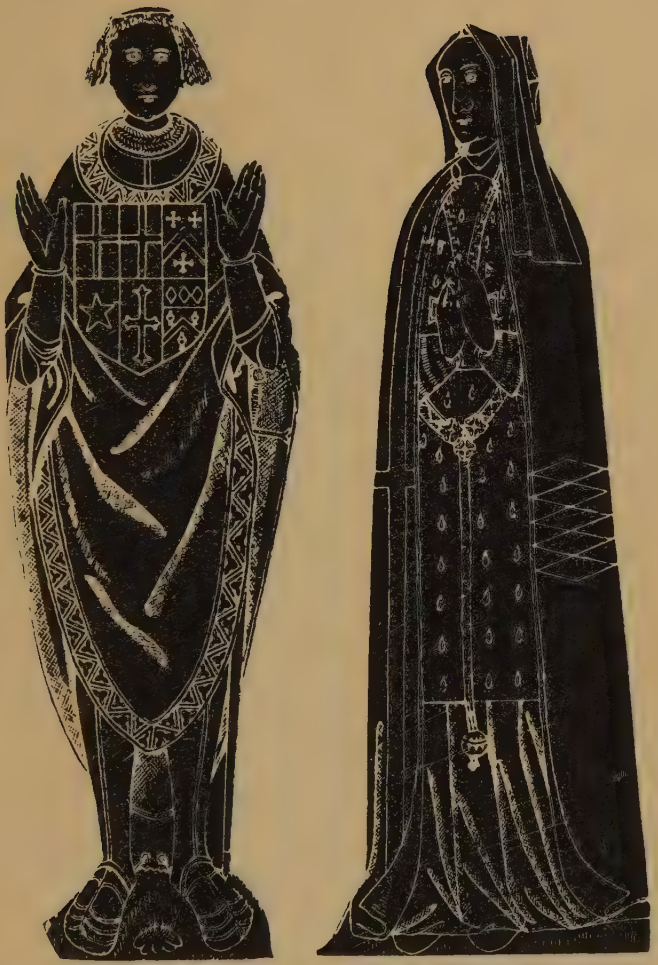
Figures wearing academical dress are to be found principally at Oxford and Cambridge. They are both diverse in form and a source of perplexity to the student of costume. Above a long black *cassock* the following garments are worn :

The *cap,* a stiff-looking head-cover, slightly pointed at the apex. Sometimes skull-caps are shown.

The *gown,* sleeveless and reaching nearly to the ground, and having an aperture in front, through which the arms are thrust.

The *tippet,* a cape covering the breast, cut straight across, and not having pendent ends like the almuce. The figures of John Alnwik 1460 (Fig. 162), and of

* Another figure with official robes over armour is that of Sir Wm. Harper, Alderman, 1573, in St. Paul's Church, Bedford.



Figs. 160 and 161. Sir Peter Legh and wife, 1527. Winwick, Lancashire.

Sir Peter, on the death of his wife, became Priest of Winwick Church, Lancashire; hence the chasuble over his armour. He wears his coat-of-arms upon his breast, and the lady's mantle is emblazoned with her arms. A unique brass.

Richard Folcard, 1451 (Fig. 163), show the deep tippet, with a kind of hanging border; both tippet and border are lined with fur. Fig. 164 illustrates a variation in the form of the tippet: it merely covers the shoulders, not the arms.

Fig. 162. John Alnwik, 1460, with deep fur-lined tippet of a Doctor of Divinity. Height 25in. Surlingham, Norfolk.

The *hood*, sometimes worn over the tippet and sometimes alone.

Examples of *Doctors of Divinity* are:

St. Benet's Church, Cambridge, 1442.—Dr. Richard Billingford.

Hic iacet magister Ricus Folcard quondā Rector istius
ecclie in parte australi qui obiit in die Sñi Martini in Yeme
Anno dñi millimo CCCC.li. Cuius anime propicietur deus amen.

Fig. 163. Richard Folcard, 1451. Judging by the tippet, he was probably a Bachelor of Divinity. Height of effigy, 15in. Pakefield, Suffolk.

New College, Oxford, 1441.—Dr. William Hautryve.
Surlingham, Norfolk, 1460.—John Alnwik (Fig. 162).

Bachelors of Divinity appear to have been provided with two slits in the gown, instead of one, for

Fig. 164. Probably Simon Marcheford, 1442, Canon of Sarum and Rector of Harrow, wearing short tippet. Height of demi-figure 1ft. 5in. Harrow Middlesex.

thrusting the arms through—a more comfortable arrangement than that for Doctors. The following are examples:—

Chinnor, Oxfordshire, 1361.—John Hotham, B.D. (demi-figure).
Merton College Chapel, Oxford, 1387.—John Bloxham, S.T.B.
Harrow, Middlesex, 1442.—Simon Marcheford (?).

Masters and Bachelors of Arts, Laws, &c., wore a surplice over the cassock, a deep fur tippet, and usually a hood, which in brasses is sometimes difficult

to distinguish, as the figure faces the spectator, and in that position little more than the band across the throat is observable. Examples, which are numerous, include :

Lydd, Kent, 1420.—John Mottesfont, LL.B.
Royston, Hertfordshire, 1432.—William Tabram.

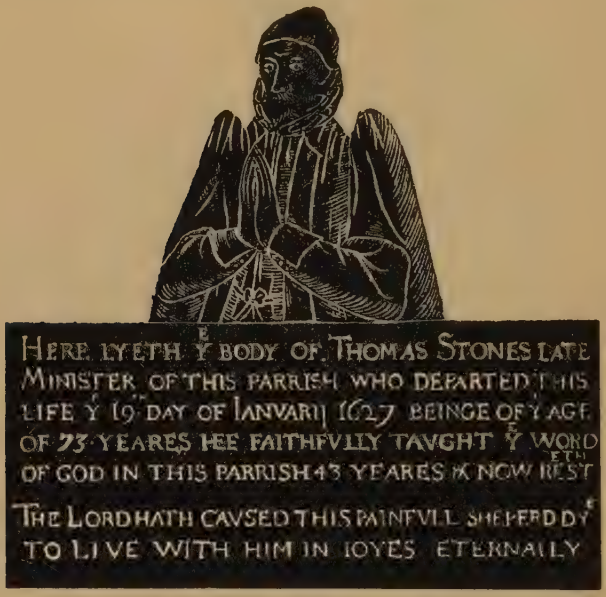

HERE LYETH Y BODY OF THOMAS STONES LATE
MINISTER OF THIS PARRISH WHO DEPARTED THIS
LIFE Y 19 DAY OF IANVARI 1627 BEINGE OF Y AGE
OF 73 YEARES HEE FAITHFVLLY TAVGHT Y WORD
OF GOD IN THIS PARRISH 43 YEARES & NOW RESTETH
THE LORD HATH CAVSED THIS PAINFVLL SHEPERD Y
TO LIVE WITH HIM IN IOYES ETERNALLY

Fig. 165. Thomas Stones, 1627, wearing cap and surplice with high-peaked shoulders. Height of demi-figure, 6⅜in. Acle, Norfolk.

New College, Oxford, 1451.—Walter Wake.
Magdalen College, Oxford, 1478.—Ralph Vaudry, M.A.
St. Helen's, Bishopsgate Street, London, 1482.—Nicholas Wooton, LL.B.
Little Wilbraham, Cambridgeshire, 1521.—William Blackwey, M.A.

Priests since the Reformation are frequently indistinguishable from laymen, but the inscriptions clearly point to their calling. A scarf sometimes takes the place of the stole. The following are examples of post-Reformation divines:—

Chevening, Kent, 1596.—Griffin Lloyd, Rector.
Ely Cathedral, 1614.—Dean Tyndall, Master of Queens' College, Cambridge.
Denham, Bucks, 1612.—Richard Thornhill.
Acle, Norfolk, 1627.—Thomas Stones.

The last example (Fig. 165, Thomas Stones, 1627) shows a priest in cap and surplice, with high-peaked shoulders.

Monastic Orders.

These are very rarely represented on brasses, from the fact that when the monasteries were suppressed in the reign of inglorious Henry VIII. the various abbeys and churches were despoiled of their so-called idolatrous figures, anything appertaining to monastic life being at once pounced upon and destroyed by Henry's iconoclasts.

Abbots are to be seen, so far as I can gather, only in the Abbeys of St. Albans and Westminster, and perhaps at Dorchester Church, Oxfordshire, where is a figure with cowl and gown open in front to display the surplice and almuce beneath. His pastoral staff embraced by the right arm proclaims his rank as Abbot, which was, as has been remarked, equal to that of a Bishop.

Priors.—Cowfold, Sussex, has an effigy of a man, in cowl and cassock, who was probably a Prior.

Monks.—But few remain; there is one in St. Albans Abbey. At Sawtrey, Huntingdonshire, is a

brass (1404) showing Sir William Moyne, his wife, and a monk; and probably the first figure of the three at Melton, in Suffolk (Fig. 107, p. 177), is intended for a monk.

The older side of the palimpsest at Denham, Bucks (Fig. 197, p. 285), shows a monk in cassock with cowl, with long knotted "flagellum" girdle. His hands are hidden in his ample sleeves. Probably an early fifteenth-century brass. At Halvergate, Norfolk (Fig. 203, p. 288), is the bust of a monk, one Brother William Jernemu, dating from the middle of the fifteenth century.

Abbesses.—One may be seen in Elstow Church, Bedfordshire, and another in Denham Church, Buckinghamshire—Agnes Jordan (Fig. 88, p. 153), the last Abbess of Syon House, Isleworth, buried at Denham about 1514. They are attired as well-to-do civilian ladies, but the lady at Elstow bearing a pastoral staff is at once recognised as an Abbess, and the inscription at Denham leaves no doubt as to Agnes Jordan's status.

Nuns.—There are about half a dozen brasses of nuns. One may be seen at Isleworth, Middlesex, to Margaret Dely, 1561, who was treasurer to the Convent of Syon. The brass is poorly cut and only a few inches in height. Another is to Juliana Anyell (no date) at Witton, near Norwich (Fig. 89, p. 153). The inscription beneath the figure reads: "*Orate p aīa dñe Juliane Anyell votricis an' aīe ppiciet dē.*"

CHAPTER IX.

Skeletons, Shroud Brasses, and Chrysoms.

These memorials of human frailty are somewhat numerous, especially in East Anglia, which more than holds its own in horrors. The period taken up by these morbid anatomy subjects embraces the years between 1425 and 1605. One of the earliest is in Sheldwich Church, Kent, date 1431.

Skeletons.

Skeletons in shrouds may be seen at the following churches:

Hildersham, Cambs.
Aylsham, Norfolk, 1499.—Richard and Cecilia Howard (Fig. 166).
Eyke, Suffolk, 1598.—Richard Ballett (Fig. 167).

The Aylsham skeletons (Fig. 166), so often depicted in books, show absurd ideas of osteology—mouths from ear to ear, impossible cervical vertebræ, thumbless hands, and the eye-sockets mere dots.

The skeleton of Richard Ballett, a London goldsmith (Fig. 167), would have proved a veritable treasure to Darwin, as it has the salient points of the

skeleton of the "missing link" between monkey and man.

The *cadaver,* or emaciated corpse, is sometimes portrayed, rendering the effigies very horrible.

Fig. 166. Shrouded skeletons to Richard Howard and Cecilia his wife, 1499. Howard was sheriff of Norwich and built the porch of Aylsham Church in 1488. Height of figures, 22½in. Aylsham, Norfolk.

An example may be seen at Weybridge, Surrey, in which parts of the integuments and tendons are shown still remaining on the osseous frames (Fig. 168).

Another cadaver brass may be seen at Sall, Norfolk—to John Brigge.

Shroud Brasses.

These are in a degree more presentable than skeletons, as in the majority of cases the figures are shown with their eyes open, which makes them less repul-

VIVIT POST FVNERA VIRTVS
THOW MORTALL MANN THAT WOVLDEST ATTAINE
THE HAPPIE HAVEN OF HEVENLY REST
PREPARE THY SELFE OF GRACES ALL
FAYRE AND REDY FOND IS THE BEST
LIKE THEE I WAS SOMTIME
BVT NOW AM TVRNED TO DVST
AS THOV SHALT LIKEWISE O EARTH AND SLIME
RETVRNE TO ASHES MVST
TRVST IN HIM WHOM IOVE TO SEE
CHRIST IESVS THAT REDEMED MEE
VNDER THIS STONE LYETH THE BODIE OF
RICHARD BALLETT LATE CITIZEN AND
BALLETER IN LONDON GOD SEND HIM A
IOYFVLL RESVRRECTION ANNO 1598

Fig. 167. Richard Ballett, 1598. One of the poor plates of the Elizabethan period. The skeleton is rather that of a gorilla than a man; its arms reach to the knees, and are much longer than the legs. Height 23½in. Eyke, Suffolk

sive. It is a remarkable fact that many of them were laid down during the lifetime of the individuals they represent, acting as a kind of *memento mori* to them, and admonishing others that life is short.

The winding-sheet is usually bound above the

head and feet by a cord; it is rarely open, displaying the whole figure, but usually the upper part of the

Fig. 168. Skeleton brass, representing the three children of Sir John Trevor: Francis (1596), Dorothy (1600), and Thomas (1605). The anatomy is poor, especially in the case of the pelvic bones. A bunch of sinews is shown at the thighs. Weybridge, Surrey.

figure only is shown, with the wrists and hands protruding from the cerements in a position indicating prayer or ecstasy.

Examples of shroud brasses exist at:

Sheldwich, Kent, 1431.—Johanna Mareys (Fig. 194, p. 278).
Sall, Norfolk, 1415.
Brampton, Norfolk, 1468.—Robert Brampton and wife (Fig. 169).
Yoxford, Suffolk, 1485.—Tomesina Tendring and children (Figs. 170 and 171).
Aylsham, Norfolk, 1507.—Thomas Wymer (Fig. 172).
St. Michael Coslaney, Norwich, 1515.—Henry Scolows and wife (Fig. 173).
Cley, Norfolk, 1515-18.—John Symondes and wife (see Frontispiece).
Loddon, Norfolk, 1546.—Sir Thomas and Lady Sampson (Figs. 174 and 175).
Hitchin, Herts.—Man and wife.

The excellent brass to Robert and Isabella Brampton, 1468 (Fig. 169), is most interesting. Both figures look upward to a representation of the Blessed Virgin suckling the Infant Saviour, the hands of the male figure being in the position of ecstasy, while those of the female denote the act of prayer. From the mouth of each issues a scroll bearing an invocation to the Holy Mother.

Tomesina Tendring (Fig. 170), probably of the same family as Sir William Tendring, 1408 (Fig. 18, p. 57), is a delicately-cut brass, artistic in design and the figure well proportioned. Seven children accompany this figure, of which five are in shrouds (one is shown on an enlarged scale in Fig. 171).

Thomas Wymer, worsted weaver, 1507 (Fig. 172), is a perfectly nude figure, and does credit to the anatomical knowledge of the designer. Norfolk was at this date the home of the worsted industry, the looms supplying the whole of England. The writer's

father remembered several hand-looms in his native village, Worstead, Norfolk, as late as 1830.

Fig. 169. Robert and Isabella Brampton, 1468. Above is the Virgin Mary suckling the Holy Child. Height of large figures, 15½in.; of Virgin Mary, 10¼in. Brampton, Norfolk.

An elegant brass is that to Henry and Alicia Scolows, 1515 (Fig. 173). Note should be made of the peculiar position of the hands of both figures. Although encumbered in winding-sheets, yet it will

be seen that the eyes are shown wide open. The four Evangelistic symbols in medallions, and a shield

Figs. 170 and 171. Tomesina Tendring, 1485. Five children in shrouds and two in ordinary costume accompany the figure. The children died before their mother. Height of figure, 3ft. 1in.; of children, 8in. to 10in. Fig. 171 is one of the children, comparatively enlarged. Yoxford, Suffolk.

charged with a merchant's or trade mark, accompany these figures.

An unusually fine shroud brass is that to John (1518) and Agnes (1515) Symondes and family

(see Frontispiece). The little scrolls inscribed " Now thus " are more numerous than the three shown. The inscription is placed upside down, and so are the

Fig. 172. Thomas Wymer, worsted weaver, 1507. Unique shrouded figure, showing whole body nude. Height, 2ft. 8in. Aylsham, Norfolk.

names of the eight children, who are named Kate, Agnes, Anne, Cecily, Willm., Raufe, Aleyn, and John. It is evident from an observation of the in-

verted label that if it had been placed the right way up it would not have correctly described the names, as

Fig. 173. Henry Scolows, 1515, and Alicia his wife, with shield merchant mark and symbols of the four Evangelists. St. Michael Coslaney, Norwich. Height of figures, 2ft. 4in.

The majority of figures in winding-sheets are found in East Anglia. Most of them were laid down during the lifetime of the persons represented.

the boys' names would have come under the girls and vice versa. The plate must therefore have been designedly placed in its present position.

Figs. 174 and 175. Sir Thomas and Lady Sampson, 1546, in winding-sheets. The shrouds above the heads are missing. Height of man, 34in.; of woman, 33in. Loddon, Norfolk.

Sir Thomas and Lady Sampson, 1546 (Figs. 174 and 175), are well-cut figures, though the drapery of the male is both bold and uncertain in its folds. The mammæ of the lady are far too high, while the pectoral region of the male effigy is represented by a narrow area just beneath the collar-bone.

Fig. 176 is supposed to be the shrouded effigy of a priest, but I cannot find that it is so.

The anatomy of many of the figures is very quaint, and shows that man did not in those days know much of himself. The positions of the hands are also very varied.

Fig. 176. Shroud brass with no inscription, said to be to a priest, c. 1480. The figure holds a heart in its hands inscribed MCY (mercy). Height about 10in. Stifford, Essex.

Chrysoms.

Chrysoms (unchristened babies) are always tiny effigies swathed in linen bands, and look exactly like diminutive Egyptian mummies, except that they usually have the face exposed.

The word "chrysom" has a peculiar significance. In the First Book of Prayer (Edward VI., 1549) the order of Baptism of Infants was quite different from what it now is. The directions enjoin the godfathers or godmothers to hand to the priest a *chrysom*—a square of white linen, for covering the child's head—and the priest in his prayer enjoined the child to wear the emblem of purity—spiritually—unsullied through life. Any child dying before it was a month old was buried in its *chrysom*, which was used as a shroud. A child thus buried was called a "chrysom,"

and so we see the tender infants depicted in brasses. At Horndon, in Essex, until quite recent years it was customary for women at their "Churching" to present the vicar with a white handkerchief—a survival of the old custom.

Fig. 177. Presumably father with chrysom child and merchant's mark, c. 1490. Cranbrook, Kent, Inscription lost.

In Blickling Church, Norfolk, is the figure of a lady (Anne à Wode, wife of Thomas Asteley) bearing a chrysom child in each arm; she died in childbirth in 1512 (see Fig. 87, p. 152). A similar case to this is that of Dorothy Parkinson (1592), Haughton-le-Skerne, Durham, who also exhibits twins; while in Holywell Church, Oxford, is a brass showing a lady in bed, with four children lying near her. The in-

scription shows that she was Elizabeth Franklin, "who, dangerously escaping death at three severall travells in childbed, died, together with the fourth, 1622."

Examples of chrysoms are to be seen at Cranbrook, Kent (inscription lost), where the little swathed chrysom is attended by his father, while between them is a tablet bearing the letters "T S," with a merchant's mark to part the letters (Fig. 177).

Children, living or dead, were first introduced beneath their parents about 1420, but only occasionally. After 1450 the custom came into general use. Sometimes chrysoms were depicted with a cross upon them, either on the forehead or on the clothing, of which examples may be seen at Taplow, Bucks (*c.* 1455), and Birchington, Kent (1533). Skulls over children's heads denote that they were dead when the brass was laid down, and sometimes the brass has the word "dede" and the Christian name or initials engraved upon it.

Fig. 178. Children of Robt. Heyward, 1509. One shown as a chrysom. Teynham, Kent.

Fig. 178 shows what may be meant to represent twin children, one being shown alive and the other dead.

CHAPTER X.

Chalices, Trinities, Canopies, Borders, &c.

Chalices.

These, with an inscription beneath, are memorials to priests, and are chiefly to be found in Norfolk, a fact not to be wondered at, as that county contains

Fig. 179. Chalice to Robert Wythe, c. 1510. Height of chalice, 6½in. North Walsham, Norfolk.

more churches than any other in England, not even excepting big Yorkshire. Examples are to be found at

North Walsham, Norfolk.—Robert Wythe.
Great Walsingham, Norfolk, *c.* 1530.—William Weststode (Fig. 181).
South Burlingham, Norfolk, 1542.
Scottow, Norfolk.

The North Walsham chalice (Fig. 179) has a fine massive stem of elaborate design, but the bowl is uncommonly small, as is also the Host contained therein. The Tong chalice (Fig. 180) is one of the finest known, and might serve the modern designer as a model; the Host, stamped with the sacred monogram, is rayed.

Fig. 180. Chalice with rayed wafer. Height 7in. Tong, Salop.

The chalice at Great Walsingham, Norfolk, *c.* 1530 (Fig. 181), is held by a pair of hands issuing from a cloud, from which rays ascend. There are other examples showing hands rising out of clouds, but they are rare.

Fig. 181. Chalice to William Weststode, c. 1530. Hands from a radiant cloud elevating chalice. Height of chalice, 4¾in. Great Walsingham, Norfolk.

Several priest brasses show the figure chalice in hand, and the positions in which the hands are held are very diverse. Fig. 182 (Sir John Smyth, 1475)

Fig. 182. Sir John Smyth, Priest, with small chalice, 1475. Formerly at Great Ilford, Essex.

shows an unusually small chalice resting between the stiffly upright palms, no sacred wafer being shown; whilst Fig. 183 depicts it held in an almost impossible position, both thumbs and fingers being behind the sacred vessel; in this case the Host is stamped with a cross crosslet. The same symbol is shown on the Host in Fig. 184, but the position in which the chalice is held is very different. Its foot is grasped in the left hand, whilst the

Fig. 183. Chalice and Host, held between palms. Brookland, Kent.

right is employed in the act of blessing, the thumb resting lightly against the bowl, as if to indicate a

passing of blessing from the chalice to the communicants.

Trinities and the Virgin.

The little pictures in brass of the Father, Son, and Holy Ghost occur at several places; they are never more than a few inches square, and are sometimes placed in canopies or between effigies. Some of them are little gems, as evidenced by several examples

Fig. 184. Peculiar manner of holding Chalice and Host, c. 1520. Right hand in act of benediction. Weston, near Thame, Oxon. A similar one is at Walton-on-Trent, Derbys.

among our illustrations. Trinities may be seen at Cobham, Kent (1407 and 1506); Goodnestone, Kent; Faversham, Kent; Childrey, Berks (1507); Orford, Suffolk (*c.* 1490); Bletchingley, Surrey (1541); and other places.

A "Piety" is shown in the brass to Andrew Evyngar, in All Hallows Barking, London.

The Virgin is sometimes shown amid canopy work or as a finial, but at other times is depicted standing

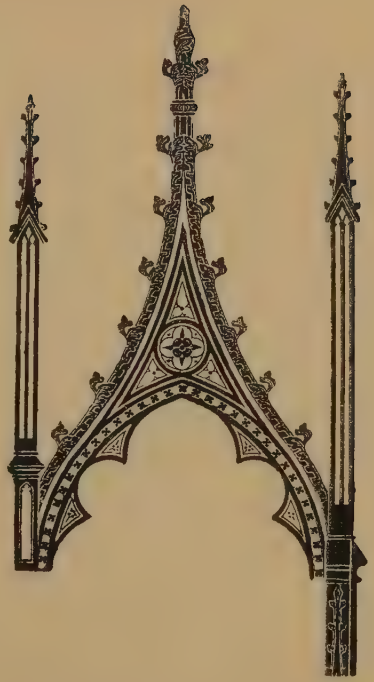


Fig. 185. Right half of Perpendicular Canopy over Sir Bryan and Lady Stapleton, c. 1438. Ingham, Norfolk.

Fig. 186. Part of Perpendicular Canopy, c. 1450. Ingham, Norfolk (now in Alms Chest).

Fig. 187. One of a pair of Perpendicular Canopies, c. 1480. Stoke-by-Nayland, Suffolk.

apart, as in the brass at Brampton (Fig. 169, p. 252), where she is seen suckling the infant Jesus.

Canopies.

Canopies of most elaborate architectural work are fairly numerous. They are of the period when ecclesiastical architecture was at its zenith (in the fourteenth and fifteenth centuries), and are divided into two classes, the Decorated from 1280 to 1380 and the Perpendicular from 1380 to 1540. The following are examples of Decorated canopies:

Cobham, Kent, a series dating from 1320 (Fig. 72, p. 129) to 1407.
Horsmonden, Kent, 1340.—John de Grovehurst, Priest.
Elsing, Norfolk, 1347.—Sir Hugh Hastings, Knight.
Chrishall, Essex, 1370.—Sir John de la Pole, Knight.

The elegant canopy shown in Fig. 185 was over the figures of Sir Bryan Stapleton and his lady, *c.* 1438. The figures are shown among Cotman's illustrations, drawn about 1818, but have since been stolen. Few pieces of the shafting remain. Another canopy in the same church is of a heavier type (Fig. 186), and shows the vaulting of groined ceiling beneath, whilst that in Fig. 189 is fan tracery.

Examples of Perpendicular canopies are at:

Dartmouth, Devon, 1408.
Harpham, Yorkshire, 1420.—Sir Thomas de St. Quintin.
Higham Ferrers, Northants, 1425.—William Chichele.
Graveney, Kent, 1436.—John Martin, Judge.
Etchingham, Sussex, 1444.
Enfield, Middlesex, 1446.—Joyce, Lady Tiptoft.
Stoke-by-Nayland, Suffolk, *c.* 1480.—Lady in butterfly head-dress (Fig. 187).
Nayland, Suffolk, *c.* 1450 (Fig. 189).
Campsea Ash, Suffolk, 1504 (Fig. 188).

Fig. 188. Mutilated Perpendicular Canopy over the figure of Alexander Inglisshe, 1504 (Fig. 148, p. 218). Campsea Ash, Suffolk.

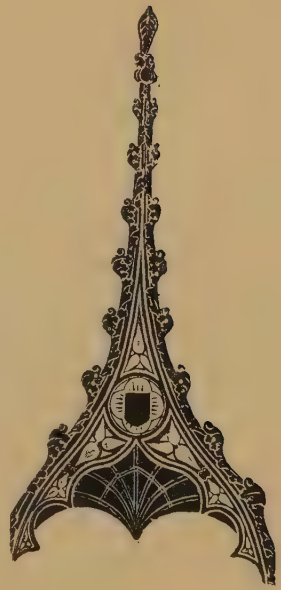


Fig. 189. Canopy of the Perpendicular Period, c. 1450. Nayland, Suffolk.

Embattled canopies are sometimes shown in which the side-shafts are elongated and sustain an embattlement that crowns the whole work, as in the Dalyngrugge brass in Fletching Church, Sussex (1395), and again at Upwell, Norfolk (*c.* 1420). A very beautiful example of an embattled canopy, complete in itself and not an adjunct to a Perpendicular canopy, may be seen in Beddington Church, Surrey, enclosing the figures of Nicholas Carew and his wife Isabelle (1432), and yet others at Trotton, Sussex (to Lord Camoys, 1424), and at New College, Oxford (to Archbishop Cranley, 1417).

Fig. 190. Part of the Shaft of the Canopy shown in Fig 186, c. 1450. Ingham, Norfolk.

Part of a shaft of a Perpendicular canopy is given in Fig. 190. It shows a peculiar feature in the line of pateræ which borders the outer edge.

Borders, or Fillets.

These take the form of a parallelogram, and are frequently very large. Some enclose a space 8ft. by 4ft., and either surround a canopy enshrining an effigy or merely encompass a large figure. The border is seldom less than 1½in. or more than 2in. in width. The purpose of this fillet, or border, was to frame the figure and to contain the memorial inscription, which in early times was in Norman-French, but in after-years was invariably in Latin, written in black letter, or Church Text as it is now

often called. Examples without canopies are as follow:

Northfleet, Kent, 1372.—Peter de Lacy, Priest (Fig. 143, p. 213).
St. Cross, Winchester, 1382.—John de Campeden, Warden.
Southacre, Norfolk, 1384.—Sir John Harsyk.
Seal, Kent, 1395.—William de Bryene (Fig. 12, p. 43).

Examples with canopies are:

Rotherfield Greys, Oxon., 1387.—Sir Robert de Grey.
Hurstmonceux, Sussex, 1402.—Sir William Fienlez.
Beddington, Surrey, 1432.—Nicholas Carew, Civilian.
Warbleton, Sussex, 1436.—Prior William Prestwick

From these examples the reader will perceive that the borders *not* enclosing canopies usually precede those which do.

CHAPTER XI.

Crosses and Bracket Brasses.

Crosses.

These are not numerous, but are of varying merit in design, some of them being but plain memorials, whilst others are exceedingly ornate. The head of the cross sometimes contains the head, demi-figure, or even entire effigy of the person to whose memory it is laid down. The earliest cross—of which only the head now remains, the shaft and base having vanished generations ago—appears to be that to Nichol de Gore at Woodchurch, Kent, supposed to be of the reign of Edward III. It consists of a circle, cusped interiorly into a quatrefoil containing the figure of the priest Nichol and exteriorly embellished with four fleurs-de-lys forming a Greek cross. Around the circle is an inscription. Crosses vary very considerably in wealth of detail, and one of the plainest of them is in Beddington Church, Surrey, a Greek cross on a short shaft, the ends being finished with fleurs-de-lys. It is to the memory of Margaret Oliver, who died in 1425. A very similar cross with fleur-de-lys terminals is in Cassington Church, Oxfordshire, but is on a much taller shaft, the whole cross and inscriptive tablet

measuring no less than 6ft. 7in. It is to the memory of Roger Cheyne, who died in 1425. His shield of black and white chequers, with a fillet across the centre charged with a lozenge, appears on either side of the shaft.

The sight of anything in the form of a cross was to the vandals of the late sixteenth and early seventeenth centuries like a red rag to a bull; they went for it at once and broke it to pieces. In every direction we find the matrices of what must once have been most elaborate crosses, and we should perhaps be thankful that we still have a few remaining for our study.

Crosses were of various kinds, and were intricately cusped and worked into quatrefoils and octofoils. Sometimes they were merely plain Greek or Latin crosses (Greek with all arms equal, Latin with a long lower shaft), having floreated or foliated ends, as in the case of those already mentioned. Sometimes the arms of the cross were so expanded that the head of a figure, or even a demi-figure, found a place therein, as in Fig. 191. Examples of early crosses are:

Merton College, Oxford, *c.* 1320.—Ricd. de Hakebourne.
Chinnor, Oxfordshire, 1330.—Height of cross, 7ft. 10in.; of floreated head, 2ft. 10in.

Crosses are usually supposed to rise from three steps, symbolising the Father, the Son, and the Holy Ghost, and the shaft is embellished with leaves springing out on either side in pairs, typical of Aaron's budding rod; but I cannot find that these ideas are substantiated by fact, as we have examples of stepless crosses and crosses with one, two, three, and four steps.

Fig. 191. Foliated Cross to John Lumbarde, 1408. Partly restored. Height 5ft. 10in. Stone, Kent. Part of scroll missing.

In a few cases leaves spring from the tall, thin stems, and I believe that nearly always the so-called *Greek* crosses are really *Latin* crosses with the lower shafts missing. The stone slab containing the remains of the cross to Nichol de Gore, for instance, shows evidence of a tall shaft having been formerly attached to the remaining head.

The following are good examples of quatrefoil crosses:

Buxted, Sussex, *c.* 1380.—Britellus Avenel, Priest.
Woodchurch, Kent, *c.* 1330.—Nichol de Gore, Priest.

The octofoil crosses are very beautiful in form, and of these we have perhaps a dozen examples. A magnificent specimen is that in Stone Church, Kent, to the memory of John Lumbarde, Rector, who died in 1408 (Fig. 191). The cross is mutilated, but I have partially restored it after taking a careful rubbing. The priest here wears the chasuble; but in a similar brass in Hereford Cathedral, the foot and inscription of which are missing, the priest is habited in a cope, and shows the almuce of fur with long, dependent ends. The date of the latter brass is *c.* 1370-80.

Other examples of octofoil crosses are:

East Wickham, Kent, *c.* 1330.—John de Bladigdone.
Wimbish, Essex, 1347.—Sir John and Lady de Wantone.
Higham Ferrers, Northants, *c.* 1400.—Thomas and Agnes Chichele.

In the last-named, which is a very fine specimen of a Latin cross, instead of the usual fleur-de-lys finials the arms terminate in emblems of the four Evangelists

in quatrefoils, the centre showing Christ seated upon a tomb or throne, with emblems in His hands. Another fine Latin cross is to be seen in Broadwater Church, Sussex, dated 1445.

Crosses with figures kneeling at the foot are very rare, but there are at least two in existence, viz.:

Newton, near Geddington, Northamptonshire, 1400.—John Mulsho and wife.
Hildersham Church, Cambs, 1408.—Robert Parys and wife.

Other crosses are at Cassington, Oxon. (1414); Peper-Harrow, Surrey (1487); Grainthorpe, Lincolnshire (*c.* 1400). The last is of peculiar and beautiful design, the head being very elaborate and the design very intricate. The stem is missing, but the foot is perfect, showing the terminal resting on a rock at the foot of which is flowing water with several fishes swimming therein. The height of the entire cross was 7ft.

Bracket Brasses.

These are comparatively rare, but I am enabled to reproduce an example (Fig. 192) of one in St. John's Church, Maddermarket, Norwich, to Sir John Marsham, Mayor of Norwich in 1518, and Elizabeth his wife (1525). Sir John's costume is not that usually worn by ordinary citizens of the reign of Henry VIII. The gown is sideless, and fits tightly round the neck by a yoke, from which depends the garment to below the knees. The back appears to end in a kind of broad, deep hood. Possibly he wears his official robes. The lady, who stands in a perilous position, wears a long, loose belt,

Fig. 192. Bracket Brass to Sir John Marsham and his wife Elizabeth, 1525. Height of brass, 3ft. 10in.; of figures, 2ft. 6½in. and 2ft. 5in. St. John's, Maddermarket, Norwich.

Marsham was Mayor of Norwich 1518. The lady wears a crucifix suspended from her girdle by a rosary—a rare feature on brasses.

decorated with three clasps bearing roses, from which depends a rosary with a crucifix upon it. The bracket

Fig. 193. Bracket Brass to Johanna Urban, daughter of John Relkiner, 1414. Total height, about 4ft. Southfleet, Kent.

is in a form probably unique, taking the shape of a chalice and bearing upon its upper surface human bones, worms, &c. Probably the iconoclasts of a few

years after could not have visited St. John's, or they would have assuredly broken up the brass. A pomander, or box for perfume, also hangs from the lady's girdle.

Other examples are at:

Upper Hardres, Kent, 1405.—John Strete.
Southfleet, Kent, 1414.—Johanna Urban (Fig. 193).
Cobham, Kent, 1420.—Reginald Cobham, Priest, with handsome canopy. Height of whole composition 6ft. 8in., of figure 2ft.
Merton College Chapel, Oxford, *c.* 1420.—John Bloxham and John Whytton.

Bloxham was a Bachelor of Divinity, and died 1387. The Lamb with flag and cross appears in the base.

In the Upper Hardres brass, which is unique, the figure of John Strete appears kneeling at the foot of the cross, and supplicating SS. Peter and Paul, who stand upon the bracket above.

The brass to Johanna Urban, daughter of John Relkiner (Fig. 193), is noticeable from the fact of its having two inscriptions, one between the figure and the pedestal or bracket and the other forming a sub-base. The figure was laid down at her decease in 1414; but when her husband, John Urban, died in 1420, her effigy was again cut and placed by the side of his own. Only two or three instances of such dual effigies are to be found throughout England.

CHAPTER XII.

Heart Brasses.

Quite a number of heart brasses are scattered over England, some showing the heart held in the hand of an effigy, others merely a heart. One in St. John's Church, Margate, Kent, has a heart inverted, with three scrolls emanating from it. On the heart are engraved the words "*Credo qd,*" and the scrolls continue the wording thus:

Credo qd { Redemptor meus vivit / De terra surrectus sum / In carne mea videbo deum Salvatorem meum

Such is an inscription frequently used on scrolls of the fifteenth century. Beneath this one is a plate with a Latin dedication, which in English reads:

Here lies Master John Smyth, formerly Vicar of this Church. He died the 30th day of October, A.D. 1433. Amen.

At Lillingstone Dayrell, Bucks, is a brass showing a pile of clouds, from which issue two hands sustaining a bleeding heart bearing the sacred monogram "I. H. C." It commemorates a Rector, John Merston, who died in 1446. At St. Alban's Abbey a

monk, Robert Beauner (*c.* 1460), holds a heart in front of his breast, and at Sheldwich, Kent (1431), is a demi-figure in a shroud of Johanna Mareys (Fig. 194), who holds her heart in her hands in front of her breast. This is interesting from the fact that the heart is borne by a lady in a winding-sheet, or shroud. Such figures bearing hearts are very rare, but there is another very small one at Stifford, Essex,

Fig. 194. Johanna, wife of Wm. Mareys, 1431. Sheldwich, Kent.

supposed to commemorate a priest, who bears in his hands a heart inscribed "MCY" (see "Shroud Brasses," Fig. 176, p. 257).

Fig. 195 is an interesting brass to Dionysius Willys, 1460. The heart is upheld by hands emanating from a cloud. From the heart, which is inscribed "*Credo,*" rise two scrolls bearing the remainder of the prayer, "*quod redemptor meus vivit*" and "*in carne mea videbo dm̄ salutē meu.*" Below

the dedicatory label is a merchant's mark—a black-letter "d" and a very florid and contorted "w."

Other examples are at:

Graveney, Kent, 1436.
Kirby Bedon, Norfolk, *c.* 1460 (with three scrolls).
Chenies, Bucks, 1510.
Fawsley, Northants, 1516.
Berkeley, Gloucestershire, 1526.

Fig. 195. Dionysius Willys, 1460, with shield charged with merchant's mark, &c. Loddon, Norfolk.

They are usually inscribed "Ihu merci," "Lady helpe," &c. An illustration is given (Fig. 196) of four hearts so inscribed from Fakenham, Norfolk (no inscription or date). It was once the custom to bury hearts separately from the body, and this may

be connected with the meaning of "heart brasses."* In Hitchin Church, Herts, is the effigy of a priest,

Fig. 196. Heart brasses. No date or name. Height about 4½in. Fakenham, Norfolk.

probably James Hert, *c.* 1480, who has a large bleeding heart shown on each side of his head, evidently forming a rebus on his name.

* For information on heart burials, with list, see "Epitaphia." London: L. Upcott Gill.

CHAPTER XIII.

Palimpsest Brasses.

The word *palimpsest* (Gr. *palin,* again, and *psestos,* scraped) literally signifies twice scraped, and had its origin in the days when scribes used parchment for writing upon. Skins were so expensive that after having once served their purpose the writing was erased and the skins were sold again at a reduced price. Many of the early documents in the British Museum have been thus twice used.

The same thing happened in many instances to brasses. One was made and laid down to a person's memory, but after a lapse of years the family died out and someone else wanting a brass arranged with the easygoing authorities to take up one and have a new effigy cut on the other side of it. It was a robbing of Peter for Paul's benefit, and some scores of these palimpsests are known.

There is not the slightest doubt that, could the existing brasses be removed from their matrices, many would be found to have earlier effigies or other work upon the reverse side. That nine out of ten palimpsests are of the pre-Reformation period on the ancient side but post-Reformation on the newer surface does not speak well for the clergy and church-

wardens of the latter half of the sixteenth and the first half of the seventeenth centuries.

Possibly, however, we should be thankful for this, as doubtless in many cases the cutting of the new figures saved the brasses from being utterly destroyed; they would be removed from their resting-places, hidden away till a more fitting time, and finally used to perpetuate the memory of some local notability. In the chapter on "The Demolition of Brasses" I have already had something to say on palimpsests.

Unfortunately, many of the beautiful Flemish brasses of the fourteenth century were destroyed, by cutting up, to make smaller effigies, for there is no mistaking the deep, clean-cut, elaborate work of the Continental engravers.

All kinds of trickery were used by the makers of palimpsests, who would in some cases alter the chasing on the surface of a brass by adding more leading folds, on which they cut shading or cross-hatched lines and various ornaments. In other cases, where a brass was in two parts they would only turn over the upper half, cut a new head and body, and leave the lower to be merely touched up by the graver and a few lines of shading added; while in others merely new heads were cut and joined to old bodies for the sake of economy.

Sometimes a brass was not even removed from the matrix, but was merely recut and "modernised" to make it do duty for someone other than the person originally commemorated. In this case the brass cannot be called a palimpsest as we use the word—meaning "engraved on both sides"—but, being twice used (for different persons), is undoubtedly a palim-

psest. Only an expert would discover the fact, however.

There was a still cheaper way of despoiling the dead, the *modus operandi* of which was very simple. A relative having died whose memory loving friends wished to perpetuate, the sorrowing ones would cast their eyes on a brass in the church, a memento of some long-dead local magnate, perhaps in armour; a council was held, the Vicar approached, and, matters being arranged, the inscription plate was removed from its stone bed, another inscription cut on the back, and the plate refixed with its reverse side upward. Thus we find in frequent cases dates upon inscription plates which do not tally with the style of armour by perhaps one hundred years or more; someone has bought an effigy and an ancestor at the same time.

Quite a long list of palimpsest brasses might be made, and each year adds fresh discoveries in this direction. I have not made a special list of them, but have added the letter (*P*) (palimpsest) to all those I can discover to be such in the list, given further on, of churches containing brasses. It may, however, not be out of place here to point out a few that are worth noting:

In Suffolk palimpsest brasses may be seen at Denham, Ampton, Hadleigh, Halesworth, Cookley, Bury St. Edmunds (St. Mary's Church), &c.

In St. John's, Maddermarket, Norwich, is a brass to Robert Rugge, twice Mayor of Norwich, his wife and four children (1558), on the reverse of which is part of a priest in Eucharistic vestments (about 1340). The Rugge brass is made up of fourteen parts, which are engraved on the backs of no fewer

than six much older brasses. The reverse of the figure of Rugge consists of part of a large figure of an Abbot (*c.* 1320), and that of his wife has part of a priest in Eucharistic vestments (*c.* 1340). In the same church is a brass to Nicholas Suttherton, who died in 1540; the reverse side shows the lower portion of the right side of a lady with two daughters at her feet.

Harrow Church, Middlesex, has a brass to Dorothy Frankysche (1574), on the reverse of which are two figures and part of a canopy of Flemish work some two hundred years earlier in date. Also to Frankysche's memory is a plate with ten verses engraved upon it, on the reverse of which are the head and neck of a lady resting on cushions and supported by angels; the latter is Flemish work of the end of the fourteenth century.

Upminster, Essex, has one or two interesting palimpsests, the reverse of one being part of an inscription to Father Fuller (1500).

The "priest" brasses at Cobham, Kent, are, in one or two instances, palimpsests. That to William Hotson, Master of the College at Cobham, who died August 22, 1473, has on the reverse part of an inscription of *c.* 1420—a lapse of but two generations.

One of the earliest palimpsests is at Boston, Lincs., the two sides being of *c.* 1390 and *c.* 1460—the later date some eighty years before the Reformation.

The old brasses are of very thick metal, whilst many of those from the middle of the sixteenth century are quite thin. In the case of the latter, the engravers could "beat up" the engraving of a brass from the back, so as to level the cut surface for purposes of re-engraving, and this was often done.

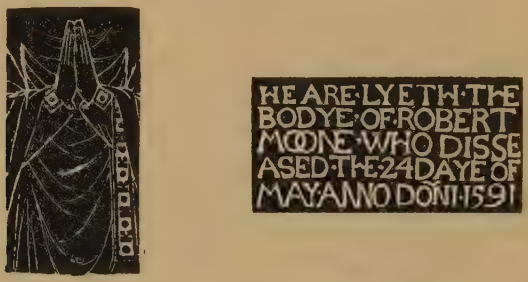
Figs. 197 and 198. Palimpsest.

On one side a monk of early fifteenth century, with shield charged with staff and flagellum, and the letters M.P.P.S. Inscription obliterated. Reverse, Amphillis Pekham, 1514. Height of figures, 15in. Denham, Bucks.

This palimpsest has only been recently discovered. The desecration took place before the Reformation.

The palimpsests shown in our illustrations will be found of interest to the collector.

Figs. 197 and 198 show the one at Denham, Bucks, having on the earlier side (Fig. 197) a monk of the early part of the fifteenth century, with his hands thrust into the capacious sleeves of his cassock. He wears a deep tippet, which seems to indicate that he was someone of importance and not an ordinary monk. His shield bears a staff and a flagellum with the letters M.P.P.S. in the intervening spaces. The

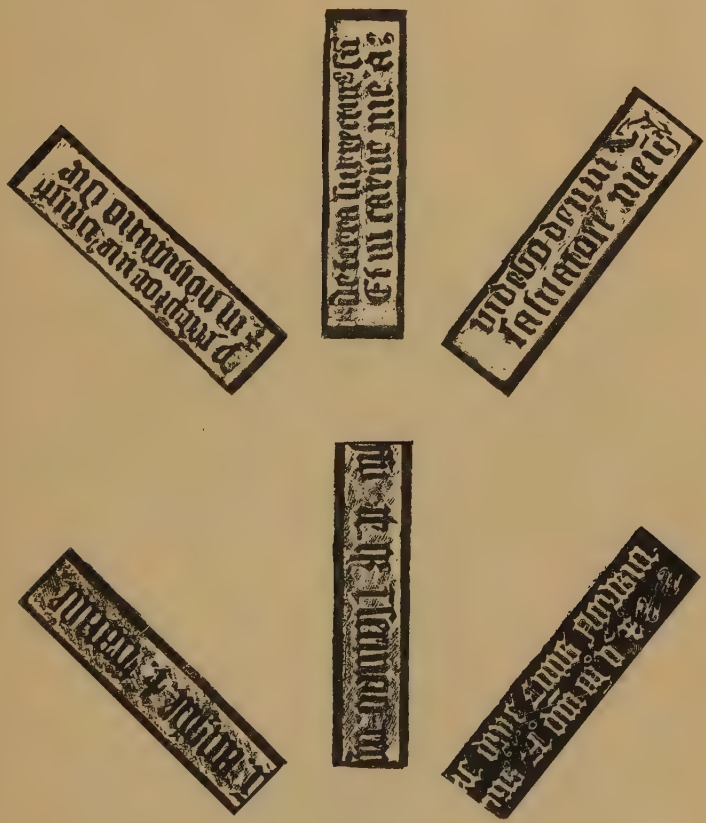


Figs. 199 and 200. Palimpsest.
On one side part of a fifteenth-century Priest in vestments. Reverse, Robert Moone, 1591. About 9in. by 5in. Felmingham, Norfolk.

inscription has been defaced. The later effigy (Fig. 198) is that of a lady, Amphillis Pekham, 1514, with her coat-of-arms cut upon the back of the priest's shield. The inscription is upside down. The brass is mounted upon an iron frame, which is hinged to the church wall, so that either side may be readily inspected.

Norfolk possesses more palimpsest brasses than any other county. One of them is given in Figs. 199 and 200. On the earlier side is part of a priest in vestments, whilst the later side bears an inscription to Robert Moone, 1591.

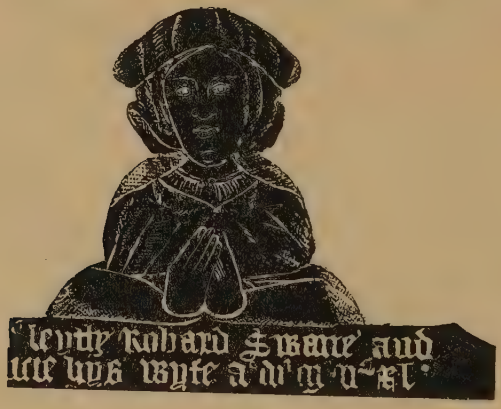
Ranworth Church, Norfolk, has an interesting palimpsest. The three strips in Fig. 201 have a



Figs. 201 and 202. Palimpsest.
On one side is the inscription "Cq redēptor mē' vivit et in novissimo die de terra surrectuř sū et in carne mea videbo deum salvatorē meū." The reverse shows part of a fourteenth-century Flemish inscription on two pieces, and of a dated inscription (1510) on the other. Size of each piece, about 10in. by 2½in. Ranworth, Norfolk.

"Credo" inscribed upon them, whilst two of the reverse sides shown (Fig. 202) are composed of two

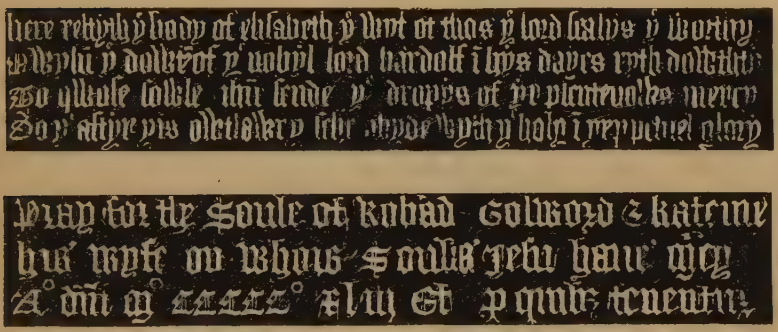
pieces of single-line Flemish inscription work, and the third has a double line of writing cut upon it, dated 1510.



Figs. 203 and 204. Palimpsest
On one side a monk, Brother William Jernemu, c. 1450. Reverse, Alicia, wife of Robard Swane, 1540. Halvergate, Norfolk.

The next example, at Halvergate, Norfolk, shows in Fig. 203 the well-cut head of a monk or priest, "Brother William Jernemu"—probably dating from

the middle of the fifteenth century. On the later side (Fig. 204) is a grotesque figure of Alicia, wife of Robard Swane, both of whom are commemorated in the inscription. It is a nondescript figure, cut so as to fill out the plate without altering its original margin. The words read: "[Here] leythe Robard Swane and Alicie hys wyfe. A.D. MV^{c}XL."



Figs. 205 and 206. Palimpsest.
One side to Elizabeth, wife of Lord Scalys, c. 1460. Reverse to Robard and Katerine Golword, 1543. Halvergate, Norfolk.
Supposed to have been brought from Blackburgh Priory, the burial place of the Scales family.

Another robbery is evidenced in a second plate at Halvergate, Norfolk (Figs. 205 and 206). Here Robard Golword's relatives have appropriated the plate of Elizabeth, wife of Lord Scalys. The inscription on the latter is very quaint, and reads as follows:—

Here restyth ye body of elizabeth ye wyf of thos ye lord scalys ye worthy (m wylie?) ye dowte of ye nobyl lord bardolf ī hys dayes ryth dowthie. To whose sowle ihu sende ye dropys of ye plenteuosse mercy. So yt aftyr yis outlawry sche abyde wyth ye holy in peppetuel glory.

Figs. 207 and 208 are at Chobham, Surrey. The older side shows the mutilated figure of a priest in Eucharistic vestments, presenting the chalice in a peculiar manner, with both thumbs behind the bowl, which is of huge size and inscribed on the side " Esto

Figs. 207 and 208. Palimpsest.
Priest, c. 1480-90; Knight, c. 1550. The unusually large chalice has upon it the words "Esto in Jhs," and the sacred wafer is inscribed "I. H. S." Chobham Surrey.

in Jhs," whilst the sacred wafer is stamped with the letters I.H.S. This figure probably dates from about 1480-90. The later-cut figure (Fig. 208), in armour of fanciful design, is probably a portrait brass of about 1550.

During the past twenty years a great many Kentish brasses have been taken up from the floors of churches and made mural, while others, having become loose, have been re-laid, and it has been found that quite a number of these are palimpsests. In such cases it is a pity that the brasses have not been placed in oak frames and hinged to the wall, so that both sides might be seen, and also that they might be no more damaged by nailed boots.

Perhaps enough has been said on palimpsests, which are so highly interesting to the collector. But are they not a silent and powerful reproach to humanity? Do they not show that to some persons nothing on earth is sacred, that family pride will even allow its dead to repose under memorials robbed from the graves of others? Oh, the times! Oh, the manners!

CHAPTER XIV

Foreign Brasses in England.

What are generically termed "Flemish" brasses embrace all those of foreign workmanship which still remain in our churches—probably not more than a couple of dozen all told.

On the whole Continent of Europe perhaps not more than 250 brasses remain of the thousands laid down from the beginning of the thirteenth century. Of these there are about 70 in Belgium, 75 in Germany, and 80 in France, where so many were destroyed in the days of the Revolution at the close of the eighteenth century.

The brass plates themselves were mostly made in Cologne, whence they were shipped to the East Anglian ports or London, being then known as *Cullen* or *Cöln* brasses, from the town of their origin. Where they were engraved is another matter and one for much doubt—perhaps in Flanders or in Germany, or they may have been cut in England by foreign artists. Nothing is definitely known on this point, but there they are for anyone to see, and, seeing, to admire, for no effort of native talent ever produced anything to excel them.

It appears strange that the artist who cut the four largest brasses in England was so modest that he did not even place his initials or mark upon his handiwork. But perhaps men worked in those days for the sake of art, not, as in these more degenerate times, for fame and—something more. Although the artist's name is unknown, yet his four great brasses, 550 years old, are still to be seen, nearly as fresh as when first engraved, and so his fame survives, though his name and body have perished. Those who would like to see them will find them as follows:

King's Lynn, Norfolk, 1349.—Adam and Margaret de Walsoken, 10ft. by 5ft. 7in.

Newark, Notts, 1361.—Alan Fleming, 9ft. 4in. by 5ft. 7in.

King's Lynn, Norfolk, 1364.—Robert Braunche and two wives, 8ft. 8in. by 5ft. 5in.

St. Alban's Abbey, Herts, 1375.—Abbot Thos. Delamere, 9ft. 4in. by 4ft. 4in.*

In viewing these magnificent brasses the collector should mark not only the beauty of the chief figures but also the character and style of costume of the numerous small figures enshrined in the elaborate Gothic architectural work. He should note the clearness of the cutting, the fine design and building-up of the different architectural members, and how the whole usually finishes at the apex with a figure of the Almighty enthroned, whilst the soul of the deceased,

* Although these brasses are very large, yet at least two Continental brasses exceed them in size. One at Schwerin Cathedral (1325) is 12ft. 8in. by 6ft. 4in., and one at Lubeck 12ft. by 6ft. 2in. A stone slab in Durham Cathedral 16ft. by 9ft. shows the matrix of a brass to Bishop Beaumont (1318), and a similar stone in Wells Cathedral is 15ft. by 6ft. 4in. This last formerly contained a brass to Bishop Havelshawe (1308).

portrayed as a naked person standing in a sheet, is presented to Him by angels. Angels swinging censers, singing or playing various instruments, holding inscribed scrolls, &c., are also represented. In Bruges Cathedral are brasses probably by the hand of the same artist. Only one plate is known to have had the name of its engraver upon it. It was formerly on the tomb of Bishop Philip, in the Church of the Jacobins at Everaux, in Normandy. The inscription read: "Guilliaume de Plalli me fecit."

"Flemish" brasses may also be found at the following places:

Minster, Sheppey, Kent, *c.* 1330.—Sir John and Lady de Northwode.

Horsmonden, Kent, *c.* 1340.—John de Grovehurst.

North Mimms, Herts, *c.* 1360.—Thomas de Horton.

Wensley, Yorks, *c.* 1360.—Sir Simon de Wenslagh.

Aveley, Essex, 1370.—Radulph de Knevynton (in armour) (Fig. 210).

Constantine, Cornwall, *c.* 1380.—Unknown Knight (Fig. 209).

Topcliffe, Yorks, 1391.—Thomas de Topclyff.

All Saints', Newcastle, 1429.—Roger Thornton and wife.

St. Mary-at-Quay, Ipswich, 1525.—Thomas Pownder and wife.

Fulham, Middlesex, 1529.—Margaret Suanders (Fig. 215).

All Hallows Barking, London, 1530 — Andrew Evyngar and wife (Fig. 214).

Victoria and Albert Museum, London.—Ludowic Cortewille, 1504 (Fig. 212), and Henry Oskens, 1535 (Fig. 213).

In Boutell's "Monumental Brasses of England" is reproduced part of a Flemish brass (in private possession), 28in. by 23in. It shows the head of a

Fig. 209. Flemish Palimpsest. Unknown figure wearing jupon emblazoned with arms. The head rests on a richly-diapered cushion supported by angels. A portion of the elaborate tabernacle work remains, but a shield over the hands appears to have been erased. Constantine, Cornwall, c. 1380.

bishop (the figure must have been life size) and above it a canopy with figures of SS. Peter, Paul, Andrew, and the Virgin Mary; in the centre alcove sits the enthroned Deity holding the soul or nude effigy of the deceased in a cloth, and attended by angels bearing tapers instead of the usual censers.

Fig. 210. Radulph de Knevynton, 1370. A small Flemish brass, with absurdly-proportioned figure. Aveley, Essex.

Palimpsests showing Flemish work on the back are at Pinner, Middlesex; Camberwell, Surrey; Mawgan and Constantine, Cornwall; Margate, Kent; St. John's, Maddermarket, Norwich; and many other places.

Fig. 211. Flemish Palimpsest. Part of a wide border round a large figure, c. 1450. Margate, Kent. A similar border, dated 1489, may be seen at Ypres, in the Chapel of St. Mary.

The brass at Constantine, Cornwall (Fig. 209), must in its entirety have been a magnificent example of the engraver's art. It shows a knight in armour of late fourteenth-century type, his jupon emblazoned with his arms, his head reclining upon a diapered cushion, which is supported by angels. Part of one shaft, which was enriched by the usual subsidiary figures, remains.

The wide border shown in Fig. 211, which formerly surrounded some very large brass, is a magnificent example of Flemish work. It shows a waved scroll with clearly-cut inscription, the lunettes in the hollows being occupied by figures and heraldic shields set on an elaborate diaper of conventional grape-vine pattern. The upper figures appear to represent men walking on stilts and the lower lunette a bird-catcher or falconer.

The brass in the Victoria and Albert Museum, London, to Ludowic Cortewille and his wife (Fig. 212), is a very large

Fig. 212. Flemish Brass to Ludowic Cortewille and wife, 1504, with elaborate coats-of-arms. Size 6ft. 8in. by 3ft. 6in. Formerly at Coteville, Belgium; now in the Victoria and Albert Museum, London.

one (6ft. 8in. by 3ft. 6in.). It was taken from the dilapidated chapel of Coteville, in Belgium. The unusual feature of a lance-rest is seen on the right breast of the male figure, whose armour is typical of the period (1504). The heraldic devices above the effigies are most elaborate, and form an object-lesson for the modern draughtsman. It will be noticed that an angel supports the shield over the lady's head. The artistic appearance of the brass is marred by an excess of elaboration. The pillows beneath the heads of the figures, the heraldry, and the intricate diaper work of the backgound merge into each other and detract from the clearness of the component parts of the design.

Persons visiting the Victoria and Albert Museum should also see the model of the tomb to St. Henry of Nousis, in Finland, which has the original brasses around its sides.

In a mural case in the same museum may also be seen a splendid Flemish brass to Henry Oskens, 1535 (Fig. 213), which, being without a confusing diapered background, is clearer and more interesting than that to Cortewille. In the centre is the Virgin in glory, standing upon a crescent. The Infant Saviour in her arms holds a Tau cross in His right hand. On the left of the Virgin stands the Emperor St. Henry, wearing complete armour and a kind of Papal crown, in his right hand an orb, which he offers to the Saviour, and in the left hand a drawn sword. On the Virgin's right hand is St. Peter with a single key, whilst below the Emperor kneels a figure presumably intended to represent the deceased Henry Oskens.

Another Flemish brass, spoilt by over-elaboration (Fig. 214), is to be seen in the Church of All Hallows Barking, London. It depicts Andrew and Ellen

Evyngar and their six children. At the feet of the principal figures is a shield charged with a curious merchant's mark, and above their heads is a "Piety" (Christ on the lap of the Holy Virgin, after the deposition from the cross). The usual "Pray for the souls" and "On whose souls may Jesus have mercy" have been obliterated.

In Fulham Church, London, is a brass of unusual shape, a square on edge, to Margaret Suanders, 1529 (Fig. 215), who after the death of her husband became a nun. It is an elaborate work, and has a Latin inscription borne by two angels. The translation is approximately:

> Here lies Dame Margareta Suanders, born at Gaudam, in Flanders, who from Master Gerard Hornebolt, of Gaudam, the celebrated painter, bore Mistress Susanna, the wife of Master John Parcker, of the Royal Archers, who died Anno Domini 1529, 26th November. Pray for her soul.

It is supposed that we still retain a few examples of brasses cut in France or engraved in England by French workmen, as the evidence in favour of the theory appears to be considerable. The two best-known examples are:

Minster, Isle of Sheppey.—Sir John de Northwode and lady.

Horsmonden, Kent.—John de Grovehurst, a Priest.

Neither of these has an inscription, but both examples appear to date *c.* 1330-40. Possibly the figure of Radulph de Knevynton (Fig. 210) is the worst example of Flemish work in England. His snake-like body is supplemented with the legs of a dwarf, making a grotesque figure, which, on all-fours, would have

Hic iacet Henricus Oskens Cantor et Canonicus
huius Ecclesie Dum. Orate pro eo
Obyit autem anno domini millesimo quingentesimo
Tricesimo quinto die vero ultimo nouembris

Fig. 213. A Flemish brass to Henry Oskens, 1535, showing St. Peter (on the reader's left), the Virgin and Child in glory, the Emperor St. Henry, and (presumably) Henry Oskens. Size, 2ft. 9½in. by 1ft. 10½in. Victoria and Albert Museum, London.

resembled a quadruped rather than a man. He died on the Feast of St. Nicholas, 1370.

Fig. 214. Flemish Brass to Andrew and Ellen Evyngar and family, 1530 Evyngar was a Citizen and Salter of London. In the background are five daughters and one son. On a pedestal between the figures is a "Pieta.' Shields of arms and the merchant's mark complete the plate. Size 34in by 23in. All Hallows Barking, London.

The figure of De Grovehurst differs in several features from English brasses. The apparels of the alb cuffs entirely encircle the wrists; the amice is un-

usually large and stands far from the neck; he wears a pall, and the detail of ornament is greater than in any English brass of the period. He bears a large

Fig. 215. Flemish Brass to Margaret Suanders, 1529, wife of Gerard Hornebolt, artist at the Court of Henry VIII. In the habit of a nun, which she assumed after the death of her husband. Plate 23in. square. Fulham, Middlesex.

scroll between his breast and uplifted hands, a feature not known in any of our own brasses, and has a lion at his feet—another unique feature in a priest-brass.

The figures of De Northwode and his lady (Figs. 4 and 5, p. 35) are also far in advance of anything produced by English artists during the first half of the fourteenth century. There is a great difference of detail between Lady Jone de Kobeham's effigy (Figs. 72 and 73, p. 129) and that of Lady de Northwode (Fig. 5). The first is a plain and graceful figure, while the latter, with practically the same garments, is made a highly decorative figure with a wealth of detail and skilfully-disposed drapery.

CHAPTER XV.

Inscriptions.

The inscription forms a very important part of a "brass," and a rubbing of it should always be taken, otherwise little will be known of the effigy or its history. I have on several occasions been present in churches when persons have been copying brasses, and have noticed with astonishment that they have taken no heed of the inscription, either to rub it or copy it into a pocket-book—they merely run away with an unknown figure.

"Do you not rub the dedicatory inscription?" I once asked a lady. "Oh, no; that would be useless. It is in Latin, a language I do not understand," was her reply. On examination I found the wording was in English, in black-letter type, and, although I pointed this out, the young miss would have nothing to do with it. It seems to be a popular belief that Church text, black letter, and Latin are synonymous.*

Anyway, the inscription should always be rubbed as well as the figure, and if it is in Latin some clergyman or other friend will translate it.

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* During my career of forty years as an artist I have painted upwards of 200 stained-glass windows, but had to give up my early practice of painting the inscriptions in black-letter type for the reason stated.

The principal types used for inscriptive brasses are: 1, Lombardic; 2, black letter; 3, plain English.

Norman-French Inscriptions.

Lombardic, known also as *Longobardic, Uncial,* or *Lombardic-Uncial,* is a clear, well-formed letter, very easily read, and was in use during the whole of the thirteenth and early part of the fourteenth century.

The Lombardic type of inscriptions are invariably in the Norman-French tongue, and are engraved round the border or fillet which surrounds the figure. In very early examples every letter is cut out separately and bedded in the stone, hence the fragmentary way in which they appear owing to the loosening and losing of the integral portions. Later they were cut on long strips of metal, when they were much more lasting. Towards the latter part of the fourteenth century circles or quatrefoils embellished the corners and sometimes were placed midway down the sides. These *border medallions* bore various devices, usually the four Evangelistic symbols (the angel, winged lion, winged bull, and eagle), and at other times angels with scrolls.

In the early fifteenth century the inscription was frequently confined to the bottom border, but sometimes went all round the fillet, in which case the letters read from, or faced, inward. But on altar-tombs where the lettering ran along the chamfered or sloping edge the letters naturally faced outward so as to be readable.

In the sixteenth century the border was rarely used for inscriptive purposes, having been entirely supplanted by the broad footplate, which was first used

about the middle of the fourteenth century. A little later it was occasionally used in conjunction with the border inscription. Of this we have a sample in the figure to John de Campeden, warden at St. Cross, near Winchester (1382). The fillet has the often-used inscription commencing *Credo quod redemptor,* while the footplate is inscribed: "*Hic jacet Johannes de Campeden qūdā custos istius hospitalis cuius aie ppiciet deus.*"

Here are one or two examples of Norman-French in which the simple recital of name, station, and a prayer for mercy is all that is shown or needed—a very different thing from the fulsome, lengthy "epitaph" of more modern times:

Stoke D'Abernon, Surrey, 1277:

SIRE : JOHN : DAVBERNOVN : CHIVALIER : GIST : ICY : DEV : DE : SA : ALME : EYT : MERCY.

Little Shelford, Cambs, *c.* 1280:

ICI : GIST : SIRE : JOHAN : DE : FRIVILE : QI : FUST : SEIGNOVR : DE : CESTE : VILE : VOUS : QE : PAR : ICI : PASSET : PAR : CHARITE : PUR : LALME : PRIET.

In the following century it became the custom to add the date of death, as will be seen by the next:

Cobham, Kent, 1375:

ICY : GIST : DAME : MARGARETE : DE : COBHAM : IADIS : FEMME : A : WILL : PYMPE : CHIVALIER : QE : MORUST : LE : IIII : IOUR : DE : SEPTEMBRE : LAN : DE : GRACE : MIL : CCCLXXV : DE : QI : ALME : DIEU : PUR : SA : PITE : EIT : MERCY : AMEN.

All Hallows Barking, London, *c.* 1390 (Fig. 216):

PRIES : P'LALME : WILLM : TONGE : Q : GYT : YCY : KY : DIEU : DE : SONN : ALME : EYT : MERCY.

As in English documents of the fourteenth century, so it was with the spelling of Norman-French—very loose and phonetic. *K* and *q*, *y* and *i*, *s* and *x*, *s* and *c* were used interchangeably; *u* was often omitted, as in the examples above, *qe* or *qi* was used for *que* or *qui*, *u* and *v* were written the same, and *i* and *j* were also used interchangeably.

Fig. 216. William Tonge, c. 1390. Diameter 10¾in.
All Hallows Barking, London.

Latin Inscriptions.

Latin, always the ecclesiastical language, was also adopted on the brasses to laymen of the fifteenth century, and it is often difficult to read, both because of the lettering and from the number of abbreviations or elisions. Frequently a word is only represented by its initial letter, when one can only judge of its significance by the context. *A* may mean "anima" or "Amen"; *p* may be either *per* or *pro* or even *præ;* but when the words before or after are taken with the initial letter the meaning is usually made clear. The letters *n* and *m* are often omitted, and the long dash

or omission mark over the next letter shows where they should have been. Unfortunately this rule of marking an elision was not always adhered to, the sign being either omitted or put in the wrong place.

The ends of words are often contracted or omitted, more especially in the names of persons; thus *Johannes* is sometimes contracted to *Ioh,* or *William* to *Willm, Dns* stands for *Dominus, magr* for *magister. T* and *c* are frequently used interchangeably; thus *tertius* is at times *tercius.* In clipping a word short an apostrophe is sometimes used, as *q'd* for

Fig. 217. Roger Lyng, 1480. Ranworth, Norfolk.

quod, ux'r or *ux'* for *uxor* (wife), *an'a* for *anima* (the soul), *p'picie'r* for *propitietur,* &c.

Most of the Latin inscriptions of the fifteenth and the first half of the sixteenth centuries commence with the set phrase *Hic jacet,* followed by the name of the deceased person, his station or calling, the date of death, and the usual short prayer to God, *Cujus anime propitietur deus, Amen.* But, short though this ejaculatory prayer is, it is usually greatly contracted, just at the fancy of the engraver or according to the space at his command. Thus it appears sometimes *Cui' aie ppiet' ds · Am,* or in rare cases the prayer ceases to be in words at all and is signified by the letters *c · a · p · d · a.*

Here is a Latin inscription which not only shows the usual style of wording, but is remarkable also for containing the Dominical letter, for the decease of John Bettesthorne, 1398, in Mere Church, Wiltshire:

Hic jacet Johes Bettesthorne quonda dns de Chadenwyche fundator istius cantare qui obiit VI Februarii Anno dni M°CCCxcviij, litera dnical E. Cui' aie p'pciet 'deus. Ame.

Then follows the couplet:

Tu qui trasieris videas sta plege plora
Es qd eram et eris qd su p' me pecor ora.

Fig. 218. Robert Garret, Public Notary, Rector of Hayes and Chislehurst, 1560. Hayes, Kent. Figures of Notaries with penners exist in Llanbeblig Church, Carns., and two in St. Mary's Church, Ipswich.

In Fig. 217 is shown a good example of the easily-read inscriptions of the fifteenth century, every letter and figure being very distinct and a great improvement upon fourteenth-century lettering, which is, in many cases, very difficult to read.

A very early brass inscription to Thomas Cailey, West Bradenham, Norfolk, is peculiar from its rhyming words. The deceased was Rector from 1318 to 1324:

Continet . hæc . fossa . Thome . nunc . corpus . et . ossa
Ecclesiæ . rector . hujus . extitit . atque . protector
Gratia . queso . Dei . propitietur . ei

The epitaph to Ele Bowett, Wrentham, Suffolk, is in a peculiar Latin doggerel thus:

> Ele Bowet grata mulier jacet hic tumulata
> Roberti nata fuit Ufford hic vocitata
> MC quarter in hiis Februari septim' idus
> Vivat in eternis peregravit tunc sup' sidus.

A similar style of lettering to Fig. 216 is that to a public notary (Fig. 218). It is to be noted that Robert Garret was also Rector of Hayes and Chislehurst.

In Fig. 219 is shown the smallest brass in my collection, measuring only 4¼in. by 3in. It bears no

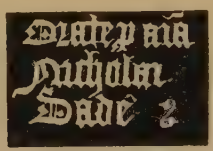


Fig. 219. Nicholas Dade (no date). Witton, near Norwich
Plate 4¼in. by 3in.

date, but simply the words "Orate p aiā Nicholai Dade." It probably dates from the first half of the sixteenth century.

During the whole of the fifteenth century it was a common practice to show flying scrolls issuing from the hands or mouths of effigies, usually bearing supplicatory prayers or invocations.

Examples of Latin flying scrolls are as follow:

Havant, Hants, 1413.—Thomas Aileward.
All Hallows Barking, London, 1437.—John Bacon.
Swainswick, Somerset, 1439.—Edmund Forde. Three scrolls over his head.
Cowfold, Sussex, 1433.—Prior Thos. Nelond. Three scrolls from his hand.

Lincoln Cathedral.—John Prynn :

Expecto misericordiam tuam, Domine

Lincoln Cathedral—Martyn Joyner :

Miserere mei, saltem vos amici mei

Pakefield, Suffolk, 1451.—Richard Folcard :

MISERECORDIAS . DŌI INETERNŪ CANTABO

Brampton, Norfolk, 1468.—Robt. Brampton and wife. Two scrolls and figure of Virgin Mary suckling Infant Saviour.

Southfleet, Kent, 1500.—Sir John Sedley.

Loddon, Norfolk, 1460.—Dionysius Willys.

There are many small scrolls surrounding figures with just a simple word or two, as "Ihu," "Mci," "Lady helpe," "Mercy," "Grace," "Now thus," "Jesu mercy," &c. These are usually on brasses dating from 1470-1550.

Scrolls of invocation are addressed to (1) the Holy Trinity, (2) God the Father, (3) God the Son, (4) God the Holy Ghost, (5) the Virgin Mary. There are perhaps fifty or more of these, mostly very simple, pious ejaculations, *e.g.:*

1. *O beata Trinitas.*
2. *Deus propicius esto mihi peccatori.*
3. *Exultabo in deo Ihu meo.*
4. *Spiritus Sancte deus miserere nostrum.*
5. *O Virgo virginum ora pro nobis tuum filium.*

John Lumbarde, Stone Church, Kent, has a scroll issuing from his mouth inscribed with a prayer in Latin : "Miserere mei deus sedm magnam" (the remainder is lost). Around the cusping are the words :

Credo qd Redemptor meus vivit, et in novissimo die de terra surrecturus sum. Et in carne meo videbo Deum salvatorem meum.

I give these words as they may be found on brasses in various places; they may be helpful to the student. On the shaft are the words:

Hic jacet dus Johes Lumbarde quandam Rector Ecclie de Stone

and on the base:

Qui obiit XII. die mensis Marcii anno die MCCCCVIII.

The following short list of Latin words and phrases may be helpful to those endeavouring to decipher inscriptions, especially such as point to the office or station of persons delineated on brasses. Many of the words are rarely met with:

Anima, the soul.
Archarii, archers
Armiger, an esquire.
Camerarius, a chamberlain.
Canonicus, a Canon.
Capellanus or *Capelain*, a chaplain.
Chirographorius, a penman or writer
Ciphorarius, a sword-bearer.
Comes, an earl.
Consul, a counsellor.
Corpus, the body.
Custos, a keeper or warder.
Decanus, a dean.
Domicella, a maid
Domina, a dame.
Ecclesia, the Church.
Elemosenarius, an almoner.
Episcopus, a Bishop.
Garden, a warden.
Generosus, a gentleman.
Hic jacet, here lies.
Hostiarius, a door-keeper.
Justiciarus, a Justice.
Magister, master.
Maior or *Major*, a mayor.
Men' or *mensis*, the month of.
Mercator, a merchant.
Mercenarius, a tradesman or mercer.
Miles, a knight.
Miserere mei, have mercy on me.
Notari publici, or *Notarius*, a public notary.
Ora pro, pray for.
Orate pro anima, pray for the soul.
Ossæ, bones.
Pannarius, a draper
Pelliparius, a tanner
Pincerna, a cupbearer.
Præpositus, a provost
Sacerdos, a priest or chaplain.

Sancta (f.), *Sanctus* (m.), or *Sancti* (m. plural), saint or saints.
Senescallus, a steward.
Signier, a standard-bearer.
Tumulus, a grave.
Ux' or *uxor*, a wife.
Vicarius, a Vicar.
Vicecomes, a sheriff.
Vexillarius, standard-bearer.

About the beginning of the sixteenth century *Orate pro anima*, frequently written *Or' p' aia*, took the place of *Hic jacet*, which for some reason is seldom found contracted.

Black Letter.—A few words about the lettering called Black Letter or Old English may not be out of place. Broadly, there were three types, viz.:

In the fourteenth century a well-formed, rounded letter was used, with noticeable distinction between the straight letters **ı . n . m . u** &c., which makes inscriptions of that century easy to read.

The fifteenth-century inscriptions are much more difficult to decipher, because *i*, *n*, *m*, *u*, &c., were little more than a series of vertical strokes, and one is constantly puzzled as to whether *in* or *m*, *u* or *ii*, *m* or *ni* is meant; *r* was very similar to *e*, except that in good work the engraver sometimes gave a tail to the *r*.

The sixteenth-century black letter is fortunately generally well cut, and although frequently fanciful in form is nevertheless rounded and easily read.

English Inscriptions.

We now come to our own language; but the difficulties of deciphering inscriptions do not cease —far from it, for those of the fifteenth century are written in the "straight line" black letter, and are characterised by such quaint spelling and so many omissions that they are very puzzling. I think it is

quite open to doubt whether, if it were possible to bring a man of the early part of the fifteenth century face to face with one of the twentieth century, their conversation would be intelligible one to the other. The former would use many words now obsolete and many others whose meanings have undergone great changes, while the inflection and emphasis would be totally different.

To assist in deciphering inscriptions in English, the following little list of archaic or obsolete words may be found useful:—

almys, alms
ansquere, answer
auncient or *auncyet*, ancient
aungles or *angles*, angels
awtere, altar
bar, *bare*
belles, bells
ben, has or have
bethoft, bethought
boon, bone
bot, but
blyste, blessed
brenynge, burning
certes, certain, surely
clere, undefiled
cheyffe, chief
chirche or *kirke*, church
Cryst, Christ
Crysten, Christian
dede, dead
depty'd, departed
dowghtier, *dowhtyr*, or *dowtre*, daughter
dropys or *droppes*, drops
dycht or *dyght*, dressed
eke, also
erthe, earth
eurich, every
eyre, heir
fadyr, father
fautes, faults
flytt, fly
fower, four
fro or *ffro*, from
godys, god
goste, ghost or spirit
grit, great
halud, hallowed
hem, them
hen, hence
her, their
hider, hither
honde, hand
hye, high
ie, eye
ken, know

kirke, church
kynne, kin
largesse, gift
laue, law
lever, rather
luf, love
lyff, life
lyne, lie
lys, lies
maden, made
mede, merit
merowe, mirror
meyard, to me
Meydene, the Virgin Mary
mci, mercy
moder or *modyr*, mother
mon, moan
mylde, soft
ne, nor
on, one
opteyne, obtain
or, our
partable, partner
person or *p'son*, parson
peynys, pains
pish, parish
pore, poor
p'petuel, perpetual
quere, choir or chancel
qwose, whose
qwytu, formerly
rede, read, understand
redecioun, redemption
sal or *saluacyon*, salvation
sall or *schul*, shall
schete, sheet
seynt, saint
sith, since
skalde, scaled, climbed
sorwe, sorrow
sowle, *soult*, *sole*, *solles*, *souleys*, *sowlys*, *soules*, soul or souls
steven, staves (of music)
steyne, certain
stoon, stone
sutyme, sometime
thed, third
treme, true
twey, two
twis, twice
tyne, lose
wen, think
wend, to go, to journey
weren, were
werines, weariness
werre, war
whedir, whither
wot, know
wowndys, wounds
wt, with
wurchup, worship
wylom or *whylom*, once, formerly
wyf, *wyff*, *wyfe*, or *wiffe*, wife
yat, that
ye, the
yem, them
yen, then
yey, they
yburied, buried
yclept, named, called
yink, think
ys, this or thus
ystis, gifts

The inscription in Fig. 220 is remarkable as being one of two ancient ones known to the memory of farmers—the other being to William Morys in Great Coxwell Church, Berks, the date being *c.* 1500—and, although in black letter, is in the English tongue, but with all the characteristics of the Latin inscriptions of a previous age. The old style of elision and contraction of words continued, as will be seen from the text printed below in modern type,

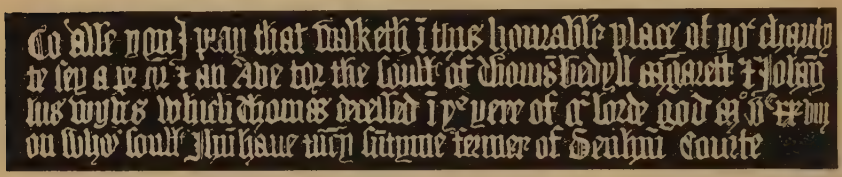

To alle you I pray that walketh ī this honrable place of yō charite to sey a pr nr & an Ave for the soule of Thomas Bedyll ɯgarett & Jolañ his wyfys which Thomas deceasid ī ye yere of or lorde god m°v°xxviij on whos soule Jhū haue ɯcy sūtyme fermer of Denhɯ Courte

Fig. 220. Thomas Bedyll, 1528. A rare brass to a farmer
Length, 2ft. 9in. Denham, Bucks.

which is easier to decipher than from the rubbing of the actual plate.

To alle you I pray that valketh ī this honrable place of yō charity to sey a pr nr & an Ave for the soule of Thomās Bedyll ɯgarett & Jolañ his wyvs which Thomas decessed ī ye yere of or lorde god mov°xxviij on whos soule Jhū haue ɯcy sūtyme fermer of Denhɯ Courte.

From about 1540 we lose "*Orate p' aie*" or "Pray for the soule," and in place have "Here under lies," "Here lyes buried," "Here lieth the bodye," &c., and at the termination we get, "in hopes of a joyful resurrection." But it must not be supposed that in country places prayers for the repose of the soul fell suddenly into desuetude, for they are met with for many years after the death of Henry VIII., in 1547, as may be seen on the brass to Thos. Oken, St. Mary's,

Warwick (1573), and many others. Probably the last instance of prayer for the soul on a brass is in Knook Church, Wilts, to John Morgan, 1592:

OF + YOVR + CHERITI + PRAYE + FOR + Y^E
SOVLE + OF + JOHN + MORGAN + GENTLEMAN + A
ND ELNOR + HIS + WIFE + WITH + ALL
THAIRE + PROGENITORS + AND + ALL
.....CHRIASTIANS + A
MEN + WHICH + JOHN + DECESED + THE
VI + DAYE + OF + APRIL + IN + THE
YEARE + OF + OV
R + LORD + 1592

When speaking of the first known use of the English language on brasses, it is usual for writers to quote the well-known epitaph to Nottingham and his wife (*c.* 1410), at Holm, Norfolk, which runs thus:

Herry Notyngham & hys wyffe lyne here
Yat maden this chirche stepull & quere
Two vestments & belles they made also
Cryst hem save therefore ffro wo
And to bringe ther soules to blis at heven
Sayth pater & ave with mylde steven.

There are, however, several prior to the above, the oldest I can discover being at Brightwell Baldwin, Oxon., to John Smith (1370):

Man com & se how schal alle dede be:
Wen yow comes bad & bare:
Noth hab ven be away fare:
All ye werines yt be for care:
Bot yt ve do for Godys luf we have nothing yare
Hundyr yis grave lys John ye Smyth
God gif hys soule heuen grit.

Another, to Sir Thos. and Lady Walsch, is in Wanlip Church, Leicestershire (1393):

Here lyes Thomas Walsch, Knyght, lord of Anlep, & dame Kat'ine hys wyfe, whiche in her tyme made the Kirke of Anlep & halud the kirkyard first in wurchup Of God and our Ladye & Seynt Nicholas. That God haue ther sowles in mercy.

Another is on a brass in Lingfield Church, Surrey (1400):

Praye for ye soule of Richard Challener, the wych decessed the V day of Aprill, the yere of our Lorde God a thousand CCCC, & on whose soule Iheu haue mercy Amen.

Another, at Buxted, in Sussex, appears to be of the close of the fourteenth century, as may be gathered from the quaint wording and the manner in which the letters are cut, they being open and readable. It reads thus:

Here lyeth grauen thyis stoon,
Xtmas Savage, bath Flesh & Boon,
Robt him sone was Parson here
More than XXIII yeere:
Cryst Godys sone was born of a Mayde,
To Xpme and Robt him sone foresaide,
That owt of this worlde ben passed us fro
Grnt thy mercy to us also. Amen.

The inscription to John Bowf and his wife (Fig. 99, p. 172) at Pakefield, Suffolk, is equally quaint both in expression and spelling:

As Engraved.		Modernised.
Al schul we hen	.....	We shall go hence
Whedir ne when	.....	Whither or when
May no man ken	.....	May no man know
But God a bove	.....	But God above
For other we car	.....	For others we care
Hen schul we far	.....	Hence shall we fare
Full pore & bar	.....	Full poor and bare
Thus seyde John Bowf	.....	Thus said John Bowf

During the fifteenth century it was a common practice to place little scrolls in the hands of effigies, or sometimes they proceeded from the mouths of the figures. Usually the inscription was in Latin, but occasionally in English. Several examples of these "flying scrolls" may be seen in our illustrations. As an example of English words on scrolls may be mentioned the brass to Nicholas and Dorothy Wadham, Ilminster, Somerset. From the mouth of the man issues a scroll inscribed:

Death is unto me advantage

whilst that of the woman reads:

I will not dye but lyve, & declare the worke of the Lord

Another example is that to John Todenham, *c.* 1440, in St. John's, Maddermarket, Norwich, which reads:

May the Unitie in Trinitie on the Soule of John Todenham have merci & pite.

The rhyming epitaph under the figure of Erasmus Paston, 1538, reads thus:

Here Erasmus Paston and Marye his wiffe enclosed are in claye
Whiche is the restinge place of ffleache untill the latter daye
Of sonnes thre and daughters nyne the lorde them parents made
Ere crwell death did worke his cruell spite or fykell lyff did fade.

In some cases the same epitaph is found in several places, which may mean that those particular brasses were made by the same engraver. The following may be seen at Coggeshall, Essex (1580), at Berry Pomeroy, Devon (1590), and at Ufford, Suffolk (1590):

Thou mortall man yt wouldest attayne
the happy haven of heavenly rest
prepare thyself: of graces all
faith and repentance is the best.

Under the effigy of Sir John Marsham (1525), St. John's, Maddermarket, Norwich, is an inscription the reverse of which is a palimpsest of some twenty lines, and two of these read:

> Ye shall not lose your charitable devocion
> XII Cardinals have granted you XII dayes of pardon

Numerals.—These were in the Roman character of letters to represent the value of figures till the middle of the fifteenth century, when Arabic figures were introduced and used together with the former. The brass to William Yelverton, Rougham, Norfolk, has the date 1481 in Arabic numerals, and is probably one of the earliest, but there are also several others of the fifteenth century extant.

With the middle of the seventeenth century brasses ceased to be the medium for records of the dead, as from that period stone slabs were placed upright in the graveyards and inscribed with epitaphs quaint, sober, fulsome, or absurd. But that matter is not within the province of this book.*

On the heart-shaped brass in Ludham Church, Norfolk (Fig. 221), a Richard Barker is mentioned. He also has an inscriptive plate in the church, which has the following curious effusion upon it:

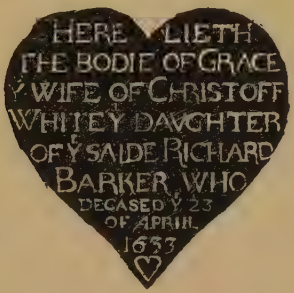
RICUS BARKER.

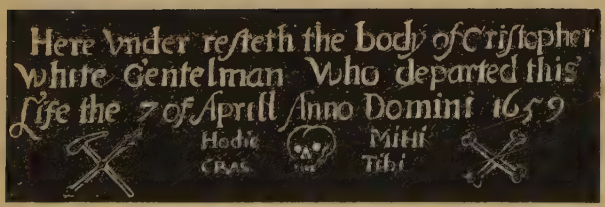
West Bilney in my yovth my place of burth and state,
Bvt Lvdham in mine age remov'd me hence a waye,
And death from Lvdham took my bodye to ye grave,
The fatall ende of mortall fleshe no other ende it have.
Here lies my corps interrd as dvste wch shall remaine

* For 1300 epitaphs, quaint and curious, see "Epitaphia," by E. R. Suffling. London: L. Upcott Gill.

Till Ivdgment daye, when at ye last all fleshe shall rise
againe;
Then shall my sovle wth bodye ioynd together live for ever,
Wth Christ my hope in life and death who his to faile doth
never.

Near the heart-shaped brass to Grace White at Ludham, Norfolk, is a brass inscription to her father,





Figs. 221 and 222. Grace White, 1633, and Christopher White, 1659. Size of heart brass, 5in. by 5¼in. Ludham, Norfolk.

Christopher White (Fig. 222), which is decorated with a crossed hammer and sceptre (poor man and king), a skull and legbones. The words "*Hodie mihi, cras tibi*" ("To-day for me, to-morrow for thee") appear between the symbols.

The epitaphal rhymed inscription to William and

Alice Chichele (Figs. 105 and 106, p. 176) at Higham Ferrers, Northants, is very quaint, and reads:

SUCH AS YE BE, SUCH WER WE,
SUCH AS WE BE, SUCH SHALL BE YE,
LERNETH TO DEYE, THAT IS THE LAWE,
THAT THIS LIF YOW TO WILL DRAWE,
SORWE OR GLADNESS NOUGHT LETTEN AGE,
BUT ON HE COMETH TO LORD & PAGE,
WHEREFOR FOR US THAT BEN GOO,
PREYETH AS OTHERS SHAL FOR YOU DOO,
THAT GOD OF HIS BENIGNITE,
ON US HAVE MERCY & PITE,
AND NOUGHT REMEMBR OUR WYKEDNESSE,
SITH HE HAS BOUGHT US OF HIS GOODNESSE.

The brass to John Bramton and wives (Figs. 53 to 55, p. 92) has the following: "Of your chariti pray for the soule of John Bramton Esquier and Tomassen and Anne hys wyves the wich John dep'ted the iiij daye of Nove'ber in the yer of our Lord God MV^{C}XXXV on whos soule Jesu have m'cy."

In Worminghall Church, Bucks, on the wall of the chancel, is a brass containing the effigies of a man, a woman, and a large family of children (all apparently of the same age), and beneath is the following quaint and clever inscription:

The aged root that twelve times fruit did beare
(Though first and last were blasted in their prime)
Is wither'd now and warnes his children deare,
Though yet they spring to know their winter's time.
So labor'd he, and so is gone to rest;
So lived, so dyed, as all (but curst) blest.
Blesse, Lord! his fellow roote, that lives as yet,
But as a vine without her prop decayes:
And blesse their branches, which these two did gett,
And send them sapp to nourish them allwayes:
Blesse roote and branch, that all may grow in Thee,
And meet at length to eat of Thy roote tree.

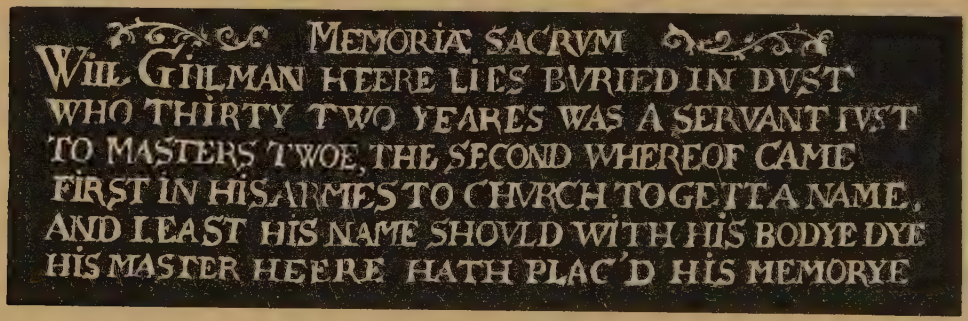

MEMORIA SACRVM
WILL GILMAN HEERE LIES BVRIED IN DVST
WHO THIRTY TWO YEARES WAS A SERVANT IVST
TO MASTERS TWOE, THE SECOND WHEREOF CAME
FIRST IN HIS ARMES TO CHVRCH TO GETT A NAME,
AND LEAST HIS NAME SHOVLD WITH HIS BODYE DYE
HIS MASTER HEERE HATH PLAC'D HIS MEMORYE

Fig. 223. William Gillman (no date), Burlingham St. Peter, Norfolk.

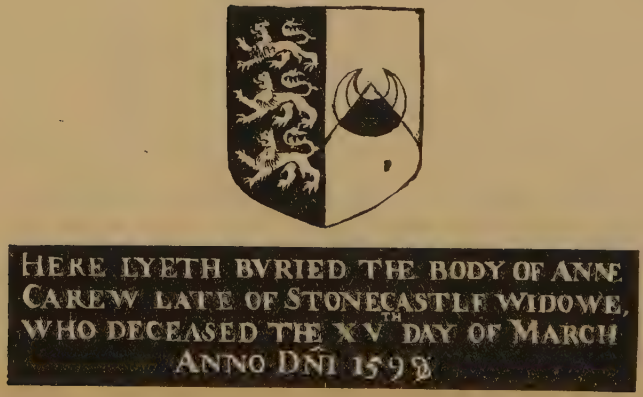


Fig. 224. Anne Carew, 1599. Stone, Kent.

Another calls those he leaves behind "impes." Thus:

> You earthly impes that here beholde
> This picture with your eyes,
> Remember the end of mortal men
> And where their glory dies.

This inscription is in Crondall Church, Hampshire, to John Eager, who died in 1641, and who is represented as a recumbent skeleton.

In Burlingham Church, Norfolk, is a curious verse to William Gillman (Fig. 223), recounting how he bore his young master in his arms to his christening, and that some years afterwards the same master placed the brass to his memory.

The inscription to William Chase, 1544 (Fig. 130, p. 199), reads as follows:

> Of yor charyte pray for the soule of Wyll'm Chase Esquyer, su'tyme sergeaunt to kyng henry the viij & of hys most honorable howsehold of hyse hall & woodyerd, which decessed the viij day of Maye yn the yer' of oure lord god m ccccc and xliiij of whos soule & all crystyn' Soules ih'u have mercy amen.

On the back of this inscription plate is a beautifully-designed Perpendicular Period canopy, cut probably about 1450.

Fig. 224 shows an early example of inscription in very clear English lettering. From the alteration in the final figure of the date it may be that the plate was cut in 1596 during a severe sickness, but a recovery postponed the actual date of death until 1599, when the "9" was cut over the "6." The coat-of-arms is also very cleanly executed.

A very unusual style of lettering is seen in Fig. 225, which has much affinity to the elegant, thin style employed by the Italians. The arms are boldly cut, and contrast in vigour with the crest, which is a mere insipid outline.

Here under Resteth the body of Richard Baispoole
late of Potter Heigham Gentleman who doe deceased
the x day of June in the yer of our Lord God 1613

Fig. 225. Richard Baispoole, 1613. A peculiar and elegant style of lettering seldom seen on brasses. Potter Heigham, Norfolk.

At Swanton Abbot, Norfolk, is a brass made in the form of a thick Greek cross (Fig. 226), which is probably unique as a jumble of Greek, Latin, and English. Headed with the Greek for "a cross," Ο . ΣΤΑΥΡΟΣ, it commences without

dedication to mention Elizabeth Knolles, her parentage, children, and death (all in English), and ends with the farewell (in Latin) of her son John, who gave the tablet. Then comes another farewell in Latin and a finish in Greek, "H. ΖΩΗ" (Life). It will be noted in the lettering that HE are engraved as joined letters, a common occurrence in the seventeenth century—it saved the cutting of a down-stroke.

Ο ΣΤΑΥΡΟΣ
ELIZABETH KNOLLES Y THIRD DAVGHTER
OF 7 OF IOHN & MARGARET VEGGE
THE ONELY WIFE OF PHILLIP
KNOLLES MOTHER OF 3 CHILDREN
THOMAS IOHN MARI DYING ANŌ
CHRISTI 1641 SEPTEMB 18 AGED 60
YEARES LYES HERE INTERRED
EXPECTING A IOYFVLL RES VRRE-
CTION VALE DICTIO FILIJ IOHANNIS
QVI HOC POSVIT
CHARA VALE MEA CHARA VALE TVA FVNERA
FLEVI ME CONSOLATVR CELICA VITA TVA
H ΖΩΗ

Fig. 226. Elizabeth Knolles, 1641. Inscription in three languages. Swanton Abbot, Norfolk.

Duplicate Brasses.

These are great rarities, but few examples having been discovered, as the family history of persons commemorated is not often known. Among our illustrations is a case in which a lady is twice portrayed. Johanna Urban, wife of John Urban (Fig.

193, p. 275), died in 1414, and to her memory her husband had a beautiful little bracket brass laid down in Southfleet Church, Kent, but when he died in 1420 another brass was made (Figs. 100 and 101, p. 173), in which his wife appears at his side. In the earlier brass she wears a close-fitting kirtle with tight sleeves and an ample cloak, but in the second the kirtle is gathered in at the waist by a girdle depending to the ground, and the sleeves are very voluminous, while the high and peculiarly-formed collar is notable. The head-garniture is nearly the same in both figures.

Another instance of duplicate brasses is the case of Anne—who married George Duke; he died in 1551, and was buried at Frenze, Norfolk, where a brass may be seen to George and Anne Duke. She afterwards married Peter Rede, who died in 1568, and is buried in St. Peter Mancroft, Norwich, and there a curious palimpsest brass commemorates him. Anne Rede died in 1567, and was buried in St. Margaret's Church, Norwich, where also a brass is laid to her memory.

CHAPTER XVI.

Miscellaneous Brasses.

The head of Sir John Fagge, 1490, is shown in Fig. 227, reclining on his helmet, which at the base finishes with a jewelled band, whilst it is surmounted

Fig. 227. Head of Sir John Fagge, 1490 Showing helmet with unicorn crest, and lambrequin. Ashford, Kent.

by a torse, or wreath, from which springs the head of a unicorn forming the crest, the whole being surrounded by an elaborate lambrequin.

As some of the figures of ladies are rather small, Fig. 228 is introduced to show more distinctly the nebulous head-dress. This was usually of three folds of

Fig. 228. Enlarged head of a Lady, 1375, showing arrangement of the nebulous head-dress. A caul-like cap of three rows of frills depended to below the chin. The hair was then allowed freedom until it reached the shoulders, where it was gathered into little frill bags. Ashford, Kent.

goffered muslin-like material (muslin it could not have been, as that was not invented till a couple of centuries later), and fell to below the level of the chin.

From beneath this goffered cap the hair was carried down to the shoulders, where the ends were confined in little goffered bags.

Fig. 229. King Ethelred I. Despite the date on this plate, King Ethelred died of his wounds at Whittingham in 871. The brass appears to be of the style of the fifteenth century, but the lettering is of a much later date. Wimborne Minster, Dorset.

The date of the laying down of the brass to King Ethelred (Fig. 229) is not precisely known, but it

was probably about the end of the fifteenth century, before cross-hatched shading came into vogue. The date appears to be wrong, as Ethelred died of his wounds after fighting his sixth battle in one year, 871.

Fig. 230 shows the arms of Archbishop Darrel, who died about 1430. The lion rampant is a good example of mediæval heraldry—bold and vigorous, and quite unlike the bulky, spiritless animals one often sees in modern emblazoning.

Fig. 230. Arms of Archbishop Darrel c. 1430. Little Chart, Kent.

Fig. 231. Merchant's Mark of the fifteenth century (under a figure with flying scrolls). Aylsham, Norfolk.

Merchants' marks, such as Fig. 231, the prototype of the modern trade-mark, were in use by the leading merchants of the various guilds which sent goods abroad, and, like the ancient Masons' marks, were a guarantee that, whatever the goods were, they were sound and good. Alas! customs change.

No date can be actually assigned to portrait brasses, though some affirm that they were first introduced about the year 1500. It cannot be doubted, however, that attempts at portraiture were made a century or more earlier than that date. As an instance, take the brass to Sir William Tendring, 1408 (Fig. 18, p. 57): note the long flowing locks, the bald top to the head,

and the peculiar curly beard bifurcated from the chin. It cannot be doubted that a portrait is here aimed at.

The brass to William Jones (Fig. 232) shows a portrait 227 years later—a short-necked man with pointed moustache and beard, and wearing the ruff which came in fashion during the reign of Elizabeth.

Much controversy has occurred concerning the quaint brass shown in Fig. 233, not so much as to the brass itself, but as to which Bexley family it belongs. Hasted describes the charge as "A cross

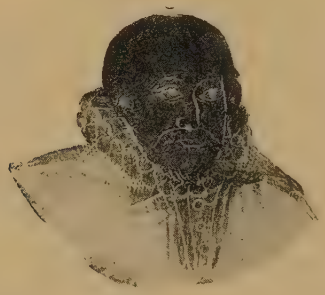


Fig. 232. Portrait Brass to William Jones, 1635. St. Mary's, Dover. Few portraits are earlier than 1500.

engrailed, within a border charged with six crowns, embattled." The shield is surrounded by a plain bawdrick, to which is appended "a hunting-horn stringed and garnished"; this denotes that the estate was held under that particular service called "cornage tenure." Some antiquarians maintain that it is the arms of the At Hall family, the owners till 1367 of a noble baronial mansion called Hall Place. They had the right of free warren, and were bound to provide horse, hound, and horn for the King or the Archbishop when either hunted in Bexley Chase.

Another antiquary (Canon Scott Robinson) considered the six figures in the border of the shield to represent *castles,* not crowns, and that the brass belongs to the Castelayn family. William Castelayn, of Blendon Hall, Bexley, by his will dated 1407, shows his interest in the church by leaving all his bees to the churchwardens, so that the wax they produced

Fig. 233. A Shield within the Bawdrick of a Hunting-horn, c. 1450. Two other shields are lost. Bexley, Kent.

might go to the lighting of the three chapels dedicated to SS. Mary, Margaret, and Katherine within the church. The brass is in the north aisle of the parish church.

In Fig. 234 is shown another heraldic device of peculiar form, being a square with a section cut from the base, and in the aperture so formed a shield once found a resting-place in a diagonal position. The

helmet is big in the verge and globular in the bowl, the front being barred. The crest is a plume of feathers. The coat may have belonged to the Berneys, who have several fine memorials in Reedham Church.

The ancient banner of the arms of England and France (Fig. 235) is from a brass at Ashford, Kent, to

Fig. 234. Crest and Mantling (Shield missing). No date. Plate 16in. square. Reedham, Norfolk.

the Countess of Athole, 1375, and shows the arms of France of that date to have been a field powdered with fleurs-de-lys, instead of the three used in modern times.

In Cobham Church, Surrey, is an exceedingly curious brass representing the Adoration of the Shepherds at the birth of our Saviour (Fig. 236). There is no inscription or date attached. The Virgin is in

bed, while the very large Infant Saviour lies beside her in a manger. The shepherds at the feet of the

Fig. 235. Banner of the Arms of France and England on a Brass to the Countess of Athole, 1375. Ashford, Kent.

Fig. 236. Fragment of Brass representing the Nativity, but spoiled by the very disproportionate head of St. Joseph, c. 1450. Cushions under the head date from about 1400. Cobham, Surrey.

Holy Mother are represented by two men and a boy, whilst St. Joseph, at the Virgin's bed, has such an

enormous head that he spoils the whole composition. This brass was probably cut by a mid fifteenth century engraver.

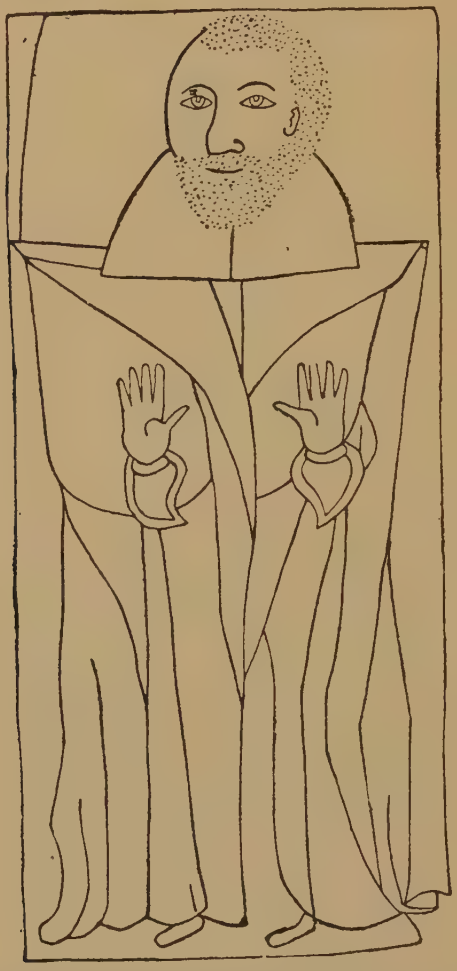


Fig 237. Sketch of Brass to Seth Bushnell, 1623, showing the degradation of the engraver's art in the seventeenth century. He is supposed to be garbed in the civic costume of the time. Preston, Lancs.

The very strange figure of Seth Bushnell, 1623 (Fig. 237), is given to show to what a state of decay brass-engraving had fallen in the North of England at the beginning of the seventeenth century.

In the preceding chapters I have, I believe, made mention of every known variety of brass in England, but if there are others I shall be glad to learn particulars from readers who can supply me with data or rubbings.

I am fully aware that in a book of this kind, where hundreds of dates are given, clerical errors will be found, and where such occur I shall be pleased to be corrected, as, indeed, on any other particular in which I am at fault.

CHAPTER XVII.

Copying Brasses.

Many methods have been tried by which clear copies of brasses may be obtained, but most of them have been found to have some drawback in execution, though the theory has promised success. Let us examine some of the methods.

Craven Ord, Sir John Cullum, and the Rev. T. Cole, who were the pioneers of the brass-rubbing fraternity (having commenced their operations about 1780), and who made long tours on horseback in the prosecution of their hobby, used flannel, printers' ink, and thick paper. They first cleaned the brass, brushing out every crevice of the chasing, and coated it all over with printers' ink applied evenly and carefully with "dabbers" or flannel pads. That being done so carefully as not to fill the engraved lines, a piece of thickish white paper was damped and applied to the brass and the whole surface firmly and evenly pressed with pads. On stripping the paper from the brass an impression in black, with the engraved lines white, was the result, but, of course, the figures were reversed. Ord's collection, bound in two huge volumes, 6ft. high, was sold by auction in 1830, and realised £43 1s. The purchaser, Mr.

Francis Dance, bequeathed the collection in 1834 to the British Museum, where it may still be seen.

Another method was to use thin but tough paper and black kid leather. The paper was first slightly damped, then laid over the brass and rubbed all over with a silk handkerchief or other soft material so as to press it into the deeply-cut engraving; this gave a pattern like an incised slab, but both surface and depressions remained white. The next task was to make up little pads of black kid over cotton-wool and carefully to rub the surface of the paper all over. By this tedious means a fair, but very pale, copy of the brass was obtained.

Another plan which has its advantages for worn plates is to use very thin but tough white paper. The brass is carefully coated with a mixture of lampblack and linseed oil worked together into a thick paste until it resembles blacking, and the paper, being laid over, is rubbed on every part so that a reversed impression is obtained. The drawbacks to this method are that it takes some time for the copy to dry thoroughly, and if too much oil is used the paper showing the engraved lines is stained by the oil running. The latter defect may be remedied and the composition made to dry quickly by the addition of a very little quick-drying gold-size varnish well stirred in immediately before using; but it makes an unsightly mess on the surrounding stone, which is an insuperable drawback to its employment.

Some people, wishing to avoid the use of oil and sticky compounds, tried the effect of blacklead applied with wash-leather rubbers, but the impressions so obtained were very unsatisfactory, smeary, and faint. This was merely a variation of the kid-leather method.

The brothers J. G. and L. A. B. Waller, to whom we owe thanks for a fine book of brasses copied between 1842 and 1864, took many of their rubbings with a mixture of blacklead and linseed oil, which they applied with triangular pads of chamois leather stuffed with soft paper. They used paper of medium thickness, and, after placing it over the brass, went all over it with a soft, clean leather pad to rub the paper into the incised work. Then came a quick rubbing all over with the blacklead, applied with chamois leather pads, and the result obtained was a faint impression of the brass, excellent for purposes of engraving from, but of little merit for exhibition, being too pale.

Rubbing with heel-ball was next tried, and was found to answer very well in some cases, but to give very poor results in others, according to the composition of the heel-ball.

About 1845 Richardson invented his "Metallic Rubber," which was a yellow-bronze composition very similar to heel-ball except in colour, but it had to be used upon black or very dark paper, so that without specially prepared paper it was of little use. Even on black paper the effect was not good, for black and bronze have but a dull appearance compared with the clear, decided contrast of black and white. The metallic bronze therefore had but a short life. Possibly if lining-paper had been used which had first been coated with whiting and lampblack, with a little size added to prevent smearing, the effect might have been better, as the roughness given to the surface of the paper by the gritty whiting would have given a "tooth" for the metallic rubber to adhere to. I give this merely as a suggestion.

A mode that has been tried with some success

where a number of copies of the same brass are required is to use lithographic transfer paper and lithographic crayons, which are of a greasy nature. The drawing being transferred to zinc or stone, other copies may be struck from it.

Probably the process of rubbing with good heel-ball is for general purposes the cleanest, simplest, and best. All the operator needs is a supply of heel-ball (a composition of beeswax, resin, lampblack, and a little tallow) and a roll of white lining-paper. The composition can easily be made by melting beeswax in a small pipkin and stirring into it a quantity of fine and pure lampblack, to which a little Russian tallow is added and also a small piece of resin to harden the composition. When all are intimately mixed trial should be made by allowing a little of the mixture to become cool. If it can be slightly indented by pressure with the finger-nail it is of about the right consistence, but to make sure another and more practical trial may be made by taking a rubbing of an ornamental book-cover. If too soft there is an excess of tallow; if too hard, more tallow or a little less resin is required.

For use in cold weather heel-ball may be softer than that for use in summer weather. Some dealers keep three grades, hard, medium, and soft; the medium is best for general use.

The lining-paper generally employed (it is used for lining walls before papering) is 22in. wide, and is sold in rolls supposed to measure 36ft. in length. It is made in several qualities, but what is termed "the best" is not always best adapted for brass rubbing, as it is often too thick to press properly into the graving on the brass. What is required is a

thinnish, tough paper of a not too woolly texture, which will take the composition well and stand the wear-and tear of subsequent rolling and unrolling without the need of mounting.

When about to rub a brass give yourself plenty of time and take pains in details. Have a duster and a small brush at hand. With the latter clear out grit from the graven lines and with the duster remove all dust from the surface of the plate, or jagged tears in the paper will result. If there is a friend with you, so much the better, as he will assist in holding the paper firmly in position; if not, recourse must be had to hassocks, books, or anything handy.

Commence by laying the paper evenly over the brass to be rubbed, and weighting it. Get your friend to place a cushion or kneeling-pad on the paper above the head of the figure, upon which he should kneel, extending his hands on the paper on either side of the figure. To allow the paper to slip after the rubbing has commenced is fatal—the work must be gone all over again. Now take the duster, make a pad over your lightly-clenched right hand, and with a circular motion rub the paper all over so as to make it take a hollow impression of the brass. That being done, commence at the head of the figure and, heel-ball in hand, rub firmly all over until the head appears black and complete in all its detail. So in like manner attack the chest, arms, lower body, legs, ground, and finally the inscription, which should never be omitted. By this means you will obtain an excellent copy in black and white of the figure or object depicted on the brass.

On reaching home unroll the rubbing, lay it on a table or other smooth, flat surface, and with a silk

handkerchief or something of soft texture gently rub over the entire figure, which will leave it of a beautiful glossy black as if it had been varnished.

There are several hints that may be useful to the rubber, and which I will give, but a little practical experience and his own intelligence will teach him many things in the way of overcoming the difficulties which he will meet with. If the brass is a late one, full of cross-hatching and shading, it will be best to use hard heel-ball so as to get every line sharp and clear, and care should be taken not to leave the part being rubbed until every bit of detail has come out properly. I find heel-ball cast in cylindrical or oblong pieces about three inches long and an inch thick very handy for general and broad rubbing, but always have one or two smaller pieces (flat discs cut in two) by me for getting into odd corners or depressions in the plate. Odd pieces of heel-ball should be remelted.

Beware of grit. Go over the part to be rubbed slowly at first. If there is no grit present you may work faster, but if you work too quickly at first and a bit of grit is present the result will be a long triangular slit in the paper. Be careful, too, of upstanding screw-heads—work round them with small pieces of heel-ball; also be wary of joins in the brass, of missing portions, and of the edge of the metal.

As to the outer edge of the brass, some ignore it and rub on to the surrounding stone, but in that case they have afterwards to cut the figure neatly out and to mount it on another piece of paper. As a rule if care be taken one can usually "find" the edge of the brass, and by using small pieces of compo (heel-ball) the true outline may be kept without trespassing

on the stonework. A little time and neatness thus often save the trouble of mounting.

On a floor or an altar tomb the tired arms may be rested, but when the brass is elevated upon a wall the case is different, as it is utterly impossible to take the paper down from the wall to rest the arms and afterwards to replace it exactly in the same position, even with the aids of pencil marks and other "bearings" on the wall. Obtain assistance if possible—one to hold and the other to rub is the plan—but as help is not always to be had in village churches you must do your best alone. Cut the paper off a little longer than the brass, or let the roll lie on the floor whilst you hold the upper end in position. Various dodges are tried for keeping the paper on the wall, among others being drawing-pins, which seldom find a hold; soft soap or thick shoemaker's paste, both of which are abominations and may justly rouse the vicar's ire; bits of gum arabic held till soft in the hand, which are fairly effective; or gelatine lozenges—the little sovereign-like kind—which, being slightly moistened, will grip both rough wall and smooth paper.

In holding the paper use not only the palm of the left hand, but the whole fore-arm to the elbow where practicable.

If anyone would like to try paper coloured to imitate the brass for rubbing upon, it is easily made as follows: Mix a little powdered chrome yellow, according to depth of colour required, with a little size copiously diluted with hot water. Melt the size first in a pan of hot water, using only sufficient to prevent the colour from rubbing off the paper when dry, stir in the chrome yellow, and apply

warm to the paper, which should be tacked along the edge upon a floor or long work-board.

Touching-up Rubbings.

Try as one may, it is nearly impossible to take a rubbing so perfectly that it shall require no touching-up. Screw-heads, joins in the plates, depressions, worn parts, cuts, and scratches all show in the rubbing and render a little finishing necessary. Black and white are the colours necessary for this. I prefer the former to be composed of black and sepia mixed—just ordinary artists' water-colour. It should be applied with ordinary camel-hair brushes of different sizes.

Another pigment useful for touching-up is ebony floor-stain, sold in 6d. bottles. It will bear a good proportion of water.

On applying to the surface of the paper the colour will not, however, "take," as the tallow in the heel-ball will have made it greasy. The remedy, however, is very simple. Purchase a pennyworth of oxgall of a tripe-dresser or slaughterman and add a few drops to the colour, which will then work smoothly enough. The oxgall should be kept in a well-corked phial, for its scent is disagreeable, but this soon goes off after the colour has been applied.

Sometimes only a little touching-up is necessary, but when one is a long way from a town and has to obtain heel-ball from a local shoemaker it is often bad and the rubbing so poor that the whole figure has to be gone over. In such case I find it helpful to use a "rest" such as glass-painters employ for ruling lines and steadying the hand. This is simply a flat piece of wood 2in. wide, ½in. thick, and 18in.

long, having at each end, on the under surface, a little block of wood 1½in. high.

Having touched up all the black parts, it will be found that the whites also require a little attention. For this, flake or Chinese white may be used, but I prefer to take a small piece of ordinary whiting and to grind it up on a ground (or even plain) glass slab, with a little water, using a small glass muller or only an ordinary thin palette-knife. When ground, add a few drops of gum arabic and a little oxgall; but it is necessary to beware of using too much gum, for if more is employed than will just keep the colour from rubbing off it is apt to flake off when the paper is rolled up, especially in hot weather. With this white pigment one can touch up where necessary, *e.g.*, the features, hair, chain-mail, and details of line and ornament. I have also tried the white of egg ground with the whiting, and a little oxgall added. In this case no gum is required.

There are other methods of touching-up the black parts of the work. A small pointed piece of heel-ball may be tried, or the black chalks known as Conté crayons used. Black chalk in a white-wood handle —like a very thick lead-pencil—is also very good, but I think about the best thing I have tried is what is called "a label-writing pencil," a long black chalk as thick as one's little finger and without any outer casing of wood. It is of a slightly greasy nature, and blends well with the heel-ball on the rubbing. A strip of paper may be pasted round it to prevent soiling the fingers.

CHAPTER XVIII.

Mounting and Classifying a Collection.

Owing to the delicate nature of lining or other thin paper the life of a rubbing is not long if it has to be continually unrolled for inspection and re-rolled. It will, therefore, be found advisable to mount the specimens on some thin linen material—a process which, although it occupies much time and gives a deal of work, yet should not be irksome to the collector who takes a pride in his handiwork.

The effigy may be neatly cut out round the margin of the brass, so as to eliminate the extraneous wandering of the heel-ball on the stone, which leaves confused and unsightly markings. After cutting out, the figures may be pasted upon any fabric, the thinner the better. I would advise that all mountings be kept of a uniform width; 20in. will take most brasses, except the early ones, which are surrounded by canopy-work or fillet-borders and will require especially wide mounts.

To many the expense of linen for mounting will be a drawback, and it will be found that stout paper, either white or tinted, forms a very effective protection for rubbings.

A neat and artistic manner of mounting is as follows: Cut out the figure and paste it on a piece of white lining-paper. When dry, square up this white mount and paste it in turn on good, tough, but not too thick, brown paper. Turn down a flap at the top of the brown paper 2in. deep, and paste it firmly to the back so as to make a double thickness. The effect—black, white, and brown—is very pleasing. When dry, insert two little brass eyelets about 3in. from each upper corner through the double thickness of the paper, and the work is complete. A strip of linen pasted on the back instead of a double paper flap makes a still stronger hold for the eyelets.

When the collection is mounted the rubbings may be graded into four divisions:

I.—Large brasses, which should have rollers of light wood at top and bottom, and be kept in a drawer or cupboard.

II.—Brasses from 5ft. to 4ft. long.

III.—Those from 4ft. to 3ft. long.

IV.—Those under 3ft.

Now I will mention the use of the eyelet holes, which in all cases must be kept exactly the same distance apart. Get a carpenter to prepare two strips of wood 4ft. long, 3in. wide, and 1in. thick, and into these fix four spikes of thick brass wire (slightly curved upward) at precisely the same distance apart as the eyelet holes in the mounted rubbings. Nail these strips securely to a wall of your study and hang the brass rubbings on them, arranging them chronologically — in counties, as knights, ladies, and priests, or as wished. The whole

may be covered by a fancy hanging of some patterned material. This applies to Divisions II. and III., and it will obviate the rolling and unrolling for every inspection. Division IV. may be kept flat in a large drawer or press, and Division I. in loose rolls.

Some collectors bind their mountings with coloured tape, but that and many other details will depend on taste and the time at disposal. It is always best to avoid rolling where possible. All the mounts should have a large white label pasted at the top right-hand corner with full particulars neatly typed or written thereon, as under:

1. Number of rubbing.
2. Name of church, town or village, and county.
3. Name of effigy.
4. Date on the brass.
5. Date when rubbed.
6. Arms, if any.
7. Inscription.
8. Remarks.

A label would read somewhat thus:

N°. 135. Theddlethorpe Church, Lincolnshire.

ROBERT HAYTON, 1424.

Copied Aug. 7, 1909.

Arms: Vert billety, a lion passant or.

Inscription { Hic jacet Robertus Hayton, Armiger, qui obiit xxv die Mensis ffebruary Anno Dmi Milliano CCCC vicentimo quarto em'aie ppiciet deus ame.

Brass on floor of chancel.

When rubbings are rolled up a duplicate label should be pasted on the back so that it will not be necessary to unroll to find any particular brass. A book duplicating these labels should also be kept so that ready reference may be made and the particular brass required found in a moment.

The classification of brasses, where the number is great, entails considerable labour and time, but the suggestions given above will be sufficient to enable the ordinary collector to keep his examples in good order and to find any particular brass readily. The extensive and experienced collector will have aims and classifications of his own, and the whole pursuit may in some cases, where elaborate mountings are employed, become quite an expensive hobby, especially if the outfit include a polished oak or mahogany cabinet for the reception of the finished rubbings.

CHAPTER XIX.

The Localities of Brasses.

Scotland does not possess a single figure in brass of ancient date, and although Ireland has three or four brass mural tablets, I do not know of one showing a figure. In Wales, perhaps a score would be the utmost, and nothing among them is of particular interest.

England, it was calculated by Haines and other writers, had still from three to four thousand remaining—the survivors of the 20,000* supposed to be in existence at the time of the Reformation; but from the fact that I have localised about 3200 in this list, I should infer the total number to be between 4500 and 5000, as I consider my list does not contain more than 65 per cent. of the existent brasses. It must be pointed out that in many cases several plates are to be found in a church but only one is accounted for, as I have no means of ascertaining the actual number. The brasses are, however, very unevenly distributed; indeed, four counties account for about one-fourth

* The churches at Hitchin, Herts, and Sudbury, Suffolk, were once partly paved with brasses. Worstead Church, Norfolk, has matrices of thirty-six plates. Most of them, alas! have been destroyed.

of the known plates, and these are all on the East Coast, viz., Norfolk, Suffolk, Essex, and Kent. The reasons for the counties named possessing so many are two—their lack of stone for effigies and their handiness to Continental ports for importation of the plates.

Kent certainly possesses "Kentish rag," but the other three counties are poorly off; indeed, Norfolk has no stone of a workable nature within its borders, hence its churches are nearly all built of natural or knapped flint, the freestone window- and door-framings having been brought from other counties. The same may be said of Suffolk. Where stone was not available from which to carve cumbrous effigies there is no need for wonder at brass being so much used. In the days when there were no made roads in England the expense of bringing a heavy stone image from a Midland county to a coast village would, as I have elsewhere remarked, be very large, the conveyance in many cases costing much more than the carved figure itself.

The preponderance of brasses in the four counties mentioned is largely due to this fact: The brass plates were chiefly made at Cologne, whence they came down to Rotterdam by way of the Rhine, and were brought to England by merchants trading from King's Lynn, Yarmouth, Ipswich, London, and Dover. In many cases ship masters appear to have brought over the *latten* or *cullen* plates, as they were called, as a private speculation for their own benefit; the brasses packed close, were easily handled, always found a market, and were profitable.

Another reason that might be adduced is the fact that in early days East Anglia possessed more well-

to-do merchants than could be found in other English counties. They may not have been actually wealthy as we use the term, but they had money—the purchasing power of which was many times greater than at the present day—money in excess of the needs of life in those economical times, and so a merchant was reckoned poor who could not provide a brass to the memory of himself and wife.

Among individual counties it is somewhat difficult to say which possesses the greatest number of brasses, but probably Kent takes the lead, with Norfolk close behind. Both would be closely followed by Essex, with Oxfordshire certainly fourth. Next in order come Suffolk, Buckinghamshire, and Hertfordshire, with, perhaps, half as many as in Kent. Berkshire and Lincolnshire easily follow, whilst for the next five places there is little to choose between Bedfordshire, Northamptonshire, Surrey, Sussex, and Middlesex, all of them good counties, and with one-third the number of Kent, and closely following are Cambridgeshire, Yorkshire, and Wiltshire, each having about one-fourth as many as are to be found in Kent.

The cities and towns containing the greatest number of brasses are Oxford, Norwich, Ipswich, Cambridge, Bristol, and London—figures of ecclesiastics being mostly in evidence at the two University towns.

In compiling the following list of churches, &c., containing brasses, I have laid under contribution every book, pamphlet, engraving, directory, periodical, and county history that could render me service. Besides consulting these printed records, I have during the past thirty-five years visited several

hundreds of churches, and have made notes of those containing figure brasses, and these have enabled me to present a far longer list than any hitherto published; indeed, it is half as long again as the fullest list previously placed before the public. I have also added some hundreds of dates, which will be found helpful, and I shall be glad if readers will send me further dates to fill up the many blank spaces.

List of Churches Containing Brasses,

Alphabetically arranged in their respective Counties, and localising about 3200 examples.

NOTE.—(*P*) indicates a palimpsest. Many of the churches contain more brasses than those indicated by the dates; for instance, New College, Oxford, contains twenty-one, but I have the dates of only a few.

Bedfordshire.

There are several good brasses in Bedfordshire. One, probably the oldest in the county, is a fine one to Robert Gostwick (1315) at Willington, while at Wimington is a beautiful canopied brass to John Curteys and Albreda his wife (1391 and 1396). Curteys was President of the Wool-Staplers of Calais. Another brass in Wimington Church is dated 1407. At Elstow is an Abbess, Elizabeth Herwy. At Bromham is a very fine brass, a knight and his two wives under a triple canopy (1435), and a good early sixteenth-century palimpsest is also to be seen in this church.

Fourteenth Century.

Barton-in-the-Clay, 1360, '70	Houghton Regis, 1400	Thurleigh, *c.* 1390.
Colmworth, 1389	Melchbourne, 1377	Willington, 1315
		Wimington, 1391

***Bedfordshire**—continued.*

Fifteenth Century.

Ampthill
Aspley Guise, 1410, '90
Barton-in-the-Clay, 1490
Biddenham
Biggleswade
Bromham (*P*), 1435
Campton, 1489
Cockayne Hatley
Cople, *c.* 1500, &c.
Dunstable, 1450, '60, '63
Eaton Socon, *c.* 1450
Elstow
Flitton
Gravenhurst (Lower)
Houghton Conquest, 1423, 1500
Houghton Regis
Lidlington
Luton, 1415, *c.* '25, '43
Marston Moretaine
Meppershall, 1440, '41
Roxton, *c.* 1400
Shillington, 1400
Stevington, 1422
Thurleigh
Turvey, 1480, 1500
Wilshampstead
Wimington, 1407, '30
Yielden

Sixteenth Century.

Ampthill
Barford (Great), 1535
Barford (Little), 1535
Bedford (St. Paul's) 1573
Blunham
Bromham, 1535 (*P*)
Caddington, 1505, '18
Cardington, 1540
Clifton, 1528
Cockayne Hatley
Dean, 1501
Dunstable, 1516, '18 '21, '86
Eaton Bray, 1558
Elstow
Flitton, 1544 (*P*)
Goldington
Haynes
Houghton Regis, 1506
Langford
Leighton Buzzard
Lidlington
Luton, 1502, '05, '12, '13, '58, '65, '74, '93
Marston Moretaine
Maulden
Podington, 1518
Renhold, 1509
Salford, 1505
Sharnbrook, 1525
Shillington
Sutton
Totternhoe, 1524
Wimington, 1520
Yielden

Seventeenth Century.

Bedford (St. Mary's)
Biddenham
Cardington
Dunstable, 1607, '40
Eyworth, 1624
Felmersham
Flitton
Gravenhurst (Lower), 1606
Higham Gobion, 1602, '3
Kempston, 1605
Leighton Buzzard
Luton, 1658, &c.
Podington
Sharnbrook
Tingrith
Totternhoe, 1621
Turvey, 1606, &c.
Yielden, 1628

Berkshire.

Of several very fine brasses in this county the oldest perhaps is at Cholsey to John Barfoot (1361),

***Berkshire**—continued.*

another in the same church being to a Vicar (1394), and another in the chancel (mutilated) to John More, Vicar (1471). Childrey Church has several good brasses—William Fynderne and his two wives (1444), under canopies; others of 1480-90 and of the sixteenth century. Windsor has several ecclesiastics in St. George's Chapel. There are two fine figures of a priest and a franklyn, under a double canopy, at Shottesbrook (*c.* 1380), and good brasses at East Hendred to Henry and Roger Eldysley (1439), William Whitwey, "wolman" (1479), and others.

Fourteenth Century.

Ashbury, *c.* 1360
Binfield
Bray, 1370
Cholsey, 1361, '94
Faringdon, 1396
Hanney (West), 1370
Shottesbrook, *c.* 1380
Sparsholt
Stanford-in-the-Vale, 1379
Wantage, 1320
Windsor

Fifteenth Century.

Abingdon (St. Helen's), 1417
Ashbury, 1409, '48
Basildon, 1480
Blewbury, 1496
Bray
Childrey, 1444, '80, '90
Cholsey, 1471, '78
Cookham
Coxwell (Great), *c.* 1500
Easthampstead
Faringdon (Great)
Hendred (East), 1439, '79
Lambourn, 1410
Longworth, 1422, '98, 1500
Reading, (St. Laurence, St. Mary)
Shottesbrook, 1415, '63
Sonning, 1434
Sparsholt
Stanford Dingley, 1440
Steventon
Stratfield Mortimer, 1441
Streatley, 1440
Swallowfield
Tidmarsh
Tilehurst
Wantage, 1414
Welford, 1489
White Waltham
Windsor
Wittenham (Little), 1433
Wytham, 1455

Sixteenth Century.

Abingdon, 1501
Appleton, 1518
Arborfield (ruined church)
Basildon, 1584
Bisham
Blewbury, 1515, &c.
Brightwaltham
Brightwell
Buckland, 1578
Burghfield
Childrey, 1516
Compton Beauchamp
Compton Parva, 1520
Cookham

Berkshire*—*continued.

Cumnor, 1572, '77, *c.* '80
Denchworth, 1516, '57, '62, '67 (*P*)
Faringdon (Great)
Hanney (West), 1537, '92, '99
Harwell, 1599
Hendred (East), 1589
Hurst, 1574
Lambourn, 1508
Longworth, 1565
Newbury, 1519, '26, '96
Reading (St. Giles, St. Laurence (*P*), 1509, '38, '83, '84, St. Mary)
Remenham, 1591
Shefford (Little), 1524
Shottesbrook
Sonning, 1549, '75, '89
Streatley
Swallowfield
Tidmarsh, 1530
Uffington, 1599
Waltham Abbey
Wantage
Warfield
Welford, *c.* 1530
Windsor
Wittenham (Little), 1588
White Waltham
Wokingham

Seventeenth Century.

Bray
Clewer Without, 1657
Denchworth
Fawley
Finchampstead
Hagbourne (East)
Hanney (West), 1611
Hurst, *c.* 1603
Kintbury, 1624, '26
Lambourn, 1610, '19
Langford
Lockinge (East)
Longworth
Newbury, 1635, '41
Pusey, 1655
Remenham, 1602
Sandhurst
Sonning, 1627
Stanford Dingley, 1610
Streatley, 1610
Ufton Nervet
Wantage
Windsor (Old)
Winkfield, 1630
Wittenham (Little)

Buckinghamshire.

This is a good county for the collector, as it contains more than seventy brasses of the fourteenth and fifteenth centuries. At Drayton Beauchamp is Sir Thomas Cheyne (1368), with potlid knee-guards and banded camail. Taplow has a floreated cross (*c.* 1350) and Quainton a brass of 1360 to Johanna Plessi. There are palimpsests at Stone and Hedgerley, the latter a fine example to Margaret Bulstrode (1540). Eton College Chapel has several of its Fellows and Provosts. Thornborough has large figures of William Barton and his wife (1389). At Wooburn are John Godwin and Pernell his wife, who built the church

***Buckinghamshire**—continued.*

tower in 1488; Thomas Swayne, S.T.P., Prebendary of Aylesbury (1519); Arthur Warton (1642); and a shroud brass with rhyming inscription (no name or date).

Fourteenth Century.

Amersham, 1400
Broughton, 1399
Chalfont St. Peter, 1398
Drayton Beauchamp, 1368, '75, '99
Edlesborough (Asheridge House; 1395)
Monks Risborough, 1360
Quainton, 1360
Taplow, *c.* 1350
Thornborough, 1389
Twyford, 1350

Fifteenth Century.

Amersham, 1430
Broughton, 1403
Chalfont St. Giles, 1470
Chalfont St. Peter, 1446 (*P*)
Chearsley, 1462
Chenies, 1484
Clifton Reynes, 1428
Crendon (Long)
Denham, 1440 (*P*)
Dinton
Dunton, 1425
Emberton, 1410
Eton
Haddenham
Hambleden, 1500
Hampden (Great), 1496
Haversham, 1427
Hedgerley
Horwood (Great), 1487
Hughenden, 1493
Lillingstone Dayrell, 1491
Lillingstone Lovell, 1446
Linford (Great), 1473
Marlow (Little), 1413
Medmenham, 1495
Milton Keynes, 1427
Missenden (Great), 1450
Monks Risborough, 1460
Newport Pagnell, 1440
Quainton, 1422
Saunderton, 1430
Sherington, 1491
Slapton, 1462
Stokenchurch, 1415
Stoke Poges, 1429
Stone, 1470 (*P*)
Stowe, 1479
Taplow, 1465
Thornborough
Thornton, 1472
Turweston, 1450
Tyringham
Upton
Waddesdon, 1470
Winchendon (Lower), 1420, '87
Wing, 1460
Wooburn, 1490

Sixteenth Century.

Amersham, 1521, &c.
Astwood
Beachampton, 1600
Beaconsfield, 1600
Bledlow, 1525
Burnham
Chalfont St. Giles, 1510, '58, '70, &c.
Chalfont St. Peter, 1545 (*P*)
Chenies, 1510, '17
Chesham Bois, 1560
Chicheley, 1560
Claydon (Middle), 1543
Clifton Reynes, 1590
Crawley (North), 1589
Datchet, 1559
Denham, 1514, '28
Dinton, 1518
Drayton Beauchamp, 1531
Drayton Parslow, 1535

Buckinghamshire*—*continued.

Dunton, 1510
Edlesborough
Ellesborough, 1544 (*P*)
Eton, 1506, '36, '60 (*P*)
Farnham Royal, 1564
Halton, 1553
Hampden, 1533, '91, '97
Hardmead, 1556
Hedgerley, 1540 (*P*)
Hitcham, 1551
Iver, 1508
Ivinghoe, 1517
Leckhampstead, 1506
Lillingstone Lovell, 1513
Linford (Great), 1536
Linslade
Loughton, 1514
Ludgershall, 1533
Maids Moreton
Marsworth
Missenden (Great)
Monks Risborough
Moulsoe, 1536
Mursley, 1570
Penn,
Quainton, 1509
Radnage, 1534
Shalstone
Sherington, 1517, &c.
Slapton, 1519-22
Soulbury, 1505
Stoke Poges
Stone
Stowe, 1592
Taplow, 1540
Thornton
Turweston
Twyford, 1550 (*P*)
Tyringham, 1508, &c.
Upton, 1599
Waddesdon, 1543, &c.
Wavendon, 1596
Wendover, 1537
Weston Turville
Weston Underwood, 1558, '71
Whaddon, 1517
Winchendon (Lower), 1505
Winchendon (Upper), 1515
Wing, 1522
Winslow, 1578
Wooburn, 1519, &c.
Worminghall, 1592
Wotton Underwood, 1585
Wraysbury, 1558

Seventeenth Century.

Amersham
Bletchley, 1616
Broughton, 1655
Chicheley, 1635
Chilton, 1608
Crawley (North), 1689
Denham, 1612
Dinton, 1617
Edlesborough
Eton
Foscott
Haddenham, 1653
Hambleden
Hanslope
Haversham
Langley Marish
Lathbury, 1661
Lavendon, 1668
Linford (Great)
Marston (North)
Marsworth, 1618
Missenden (Little)
Newton Blossomville, 1663, '73
Penn, 1635
Preston Bissett, 1613, '78, '84, '85
Quainton, 1689
Swanbourne, 1626
Tingewick, 1608
Walton, 1617
Wavendon, 1639
Whaddon
Wing, 1622
Wooburn, 1642

Cambridgeshire.

The second oldest brass in England, that to Sir Roger de Trumpington (1289), is at Trumpington, just outside Cambridge. Westley Waterless has also a very ancient brass, that to Sir Thomas de Creake (1325). Sir John d'Argentine, Horse-

***Cambridgeshire**—continued.*

heath Church (1382), shows a fine knight in pourpointerie cuisses (height, 4ft. 8in.). Wisbech possesses the largest effigy extant in Thomas de Braunstone, Constable of Wisbech Castle (d. 1401; height, 6ft. 11in.). There are a palimpsest at Burwell and a priest in cope and almuce at Fulbourn (William de Fulburne) (1390), 4ft. 8in. high. Wood Ditton Church has figures of Sir Henry and Lady Margaret English (1393), the head of the lady having been restored.

One of the best brasses in the county is that in Ely Cathedral to Thomas Goodrich, Bishop of Ely and Lord High Chancellor of England. It is five feet high, and dated 1554. He wears unusually elaborate vestments, and holds in his hand a book with the Great Seal of England depending from it.

Thirteenth Century.

Trumpington, 1289

Fourteenth Century.

Fulbourn, *c.* 1360, '90
Hildersham, 1379
Horseheath, 1382
Shelford (Little), 1393, '99
Westley Waterless, 1325
Wood Ditton, 1393

Fifteenth Century.

Abington-in-the-Clay
Balsham, 1401, '62, '70, &c.
Cambridge—
Churches: St. Benedict, 1442; St. Mary, 1480. Colleges: St. John's; King's, 1496
Fulbourn, 1477
Girton, 1487, '97
Haddenham, 1405
Hatley St. George, 1425
Hildersham, 1408, '27, '66, '77
Hinxton, 1416
Horseheath, *c.* 1470
Isleham, 1451, '67
Linton
Quy, 1465
Sawston, 1420
Shelford (Great), 1418
Shelford (Little), 1405, '10, '45
Soham
Stow-cum-Quy
Stretham, 1497
Swaffham Prior
Weston Colville, *c.* 1420
Wicken, 1414
Wilburton
Wisbech, 1401

***Cambridgeshire**—continued.*

Sixteenth Century.

Abington-in-the-Clay
Barton, 1593
Bourn
Burwell, 1539 (*P*), '42
Cambridge (Caius, Christ's, King's, and Queens' Colleges and Trinity Hall)
Croxton, 1589
Dry Drayton, 1530
Ely Cathedral, 1554
Fordham, 1521
Fulbourn
Girton, 1541
Hatley (East), 1520
Hildersham, 1530
Horseheath, 1552
Impington, 1505, '25
Isleham
Kirtling
March (St. Wendreda's), 1503, '17
Milton, 1553
Sawston, 1527, '58, '64
Shelford (Great), 1511
Soham, 1598
Swaffham Prior
Weston Colville
Wilbraham (Little), 1521
Wilburton
Wimpole, 1501

Seventeenth Century.

Bassingbourn
Cambridge (Queens' College)
Eltisley, 1640
Ely Cathedral, 1614
Milton
Soham, 1608
Stapleford, 1617
Stow-cum-Quy, 1641
Swaffham Prior
Wimpole

Cheshire.

The Wilmslow brass is good, and shows Sir Robert de Bothe and wife hand in hand. The male figure is dressed in the exaggerated armour of the period (1459). The Tarvin brass is to Henry Hardware, twice Mayor of Chester (1584).

Fifteenth Century.

Chester, 1460
Wilmslow, 1459

Sixteenth Century.

Macclesfield, 1506
Middlewich, 1591
Over, 1577
Tarvin, 1584
Wybunbury, 1513

Eighteenth Century.

Chester Cathedral

Cornwall.

The "Saint" county boasts only a few brasses of interest to the collector, some of the later ones being

***Cornwall**—continued.*

the mere scratched work of novices at the art of engraving. Constantine and Mawgan-in-Pydar have palimpsest brasses with Flemish work engraved on the back. At Blisland, John Balsam, Rector (1410), has been for some reason removed from the church to the rectory; the figure is in Eucharistic vestments. Tristram Curteys (1423) is a good figure in Lostwithiel Church. Penkevil has brasses of the fifteenth, sixteenth, and seventeenth centuries, the oldest dated 1461, '71, '84. Quethiock also has several brasses, some of them very interesting; one shows Roger Kyngdom (1471), his wife Joan, and sixteen children, one of whom wears a crown (probably this was Edward, who was yeoman of the guard 1461-84).

Fourteenth Century.

Constantine, *c.* 1380 (*P*)

Fifteenth Century.

Antony (East)
Blisland (Rectory), 1410
Callington
Cardinham
Crowan
Fowey
Landrake, 1500
Lanteglos-by-Fowey
Lostwithiel, 1423
Mawgan-in-Pydar, 1420 (*P*)
Penkevil, 1461, '71, '84
Quethiock, 1471
St. Gluvias, *c.* 1480
St. Ives, 1463
Tintagel

Sixteenth Century.

Colan, 1572-75
Constantine, 1574 (*P*)
Crowan
Fowey
Goran
Grade
Landrake
Landulph
Lanteglos-by-Fowey
Mawgan-in-Pydar
Penkevil, 1515
Probus, 1512, '14
Quethiock, 1515
St. Breoke, *c.* 1520
St. Budock
St. Columb, 1590 (*P*)
St. Erme
St. Just
St. Mellion, 1551-58
St. Michael's Mount
St. Minver, 1517
Stratton, 1561, '67
Truro
Wendron, 1535, &c.

Seventeenth Century.

Constantine, 1616
Helston
Illogan
Launceston
Liskeard, 1616, '88
Madron
Minster
Penkevil
Quethiock, 1617, '31
St. Columb Major, 1602, '30, '33
Truro

Cumberland.

The brass in Carlisle Cathedral is to Bishop Bell, once Prior of Durham—d. 1496. At Muncaster are five brasses to members of the Penyngton family.

Fifteenth Century.

Carlisle Cathedral, 1496
Edenhall, 1484
Greystoke
Muncaster

Sixteenth Century.

Crosthwaite, 1527
Greystoke
Muncaster
Ponsonby, 1578

Seventeenth Century.

Bootle
Carlisle Cathedral

Derbyshire.

A good many brasses are hidden away in the little Dale churches of Derbyshire, and fresh ones are being brought to light. At Tideswell is one to Sir Thomas Foljambe (1358), and another fourteenth-century brass is at Dronfield; in the Lytton chapel of Tideswell Church is a brass to Sir Robert Lytton (1458) and his wife Isabella (1483), and near it is the very fine effigy of Robert Pursglove, Prior of Gisburne and founder of Tideswell Grammar School (1579). Doveridge has a priest (1495) and Sawley one to Sir Robert Bothe (1478), both good. The brass at Staveley shows a figure in a tabard, Sir Peter Frecheville—who was knighted on the field of Pinkie—also his wife Margaret (*c.* 1560). Morley has several brasses of the fifteenth and sixteenth centuries.

Fourteenth Century.

Dronfield, 1399
Tideswell, 1358

***Derbyshire**—continued.*

Fifteenth Century.

Doveridge, 1495
Hathersage
Kedleston
Morley, 1453, &c.
Mugginton
Sawley, 1478
Staveley
Tideswell, 1458, '62, '83
Walton-on-Trent, 1493

Sixteenth Century.

Alfreton
Ashbourne
Ashover, 1507, '10
Chesterfield
Dronfield, 1580
Edensor, 1570
Etwall
Hathersage
Morley
Norbury, 1538
Staveley, *c.* 1560
Taddington
Tideswell, 1579
Wilne
Wirksworth

Seventeenth Century.

Bakewell
Crich
Doveridge, 1650
Morton, 1650
Youlgrave

Eighteenth Century.

Beeley

Devon.

There are several good examples in this county, the oldest, perhaps, being at Stoke Fleming to John Corp (1351) and his granddaughter Elenor (1391), with inscription in Latin and Norman-French. Some suppose the small effigy of a priest in Stoke-in-Teignhead Church to be older than that of John Corp, but probably it was twenty years later. At St. Giles-in-the-Wood, near Torrington, are brasses dated 1570, '92, 1610, '48, &c. Shillingford St. George has a brass to Sir William Huddesfield (1499)—Attorney-General to Edward IV.—his wife and children, and another to John Seaman (1644); Dartmouth, three fine figures of Sir John Hanley and two wives, under a triple canopy (1403), another of *c.* 1470, and others of the seventeenth century. Sir John, and Johanna and Alice his wives, are all 5ft. 10in. in

Devon—continued.

height, and the ladies wear the sideless cote-hardi; the shafting of the canopies is missing.

Fourteenth Century.

Stoke Fleming, 1351, '91 — Stoke-in-Teignhead, *c.* 1375

Fifteenth Century.

Bigbury, 1404, '20
Braunton (*P*)
Chittlehampton, 1480
Dartmouth (St. Saviour's), 1403, &c.
Exeter Cathedral, 1409
Haccombe, 1469
St. Giles-in-the-Wood
Shillingford St. George, 1499

Sixteenth Century.

Allington (East)
Atherington, 1540
Blackawton
Braunton
Berry Pomeroy, 1590
Clovelly, 1514, '40
Clyst St. George, 1596
Combe Martin, 1587
Ermington
Filleigh
Haccombe
Harford, 1566
Kentisbeare, 1529
Monkleigh
Petrockstow, 1591
Pilton, 1536, '40
Shillingford St. George
St. Giles-in-the-Wood, 1570, '92
Staverton
Tiverton
Tor Moham
Torrington (Little)
Yealmpton

Seventeenth Century.

Clovelly
Clyst St. George, 1614
Dartmouth (St. Petrock, 1617, and St. Saviour's)
Haccombe, 1658
Harford
Marwood, 1622, '63
Okehampton
Otterton, 1641
Ottery St. Mary
Plymouth, 1657
St. Giles-in-the-Wood, 1610, '48, '92
Sampford Peverell
Sandford
Shillingford St. George, 1644
Tedburn St. Mary
Washfield

Dorset.

This county appears to have nothing older than the fifteenth century, and, indeed, but few of that period. Moreton has a fine brass to a Frampton. At Moore Critchell several old memorials have been removed from the ancient church to the new one, among them a sixteenth-century brass. Rampisham has several examples of the same period.

***Dorset**—continued.*

Fifteenth Century.

Compton Valence
Dorchester (St. Peter's Church)
Lytchett Matravers
Thorncombe
Wimborne Minster

Sixteenth Century.

Bere Regis
Caundle Purse
Evershot
Melbury Sampford
Milton Abbas
Moore Critchell
Moreton
Puddletown
Rampisham
Shaftesbury (St. Peter's Church)
Shapwick
Sturminster Marshall
Wimborne, 1587
Yetminster

Seventeenth Century.

Buckland Newton
Fleet
Knowle
Pimperne
Puddlehinton
Puncknowle

Durham.

This is another county but sparsely furnished with brasses, probably having no more than a score. In Billingham Church are several good ones dating from 1436 to 1583. Auckland St. Andrew has a brass to the wife of Bishop Barnes, 1581.

Fifteenth Century.

Billingham, 1436, '80
Brancepeth
Chester-le-Street
Sedgefield
Sockburn

Sixteenth Century.

Auckland St. Andrew, 1581
Billingham, 1583, &c.
Houghton-le-Skerne, 1592
Houghton-le-Spring

Seventeenth Century.

Long Newton

Essex.

In Essex we have one of the chief counties which form the happy hunting-grounds of the collector of brasses. Its store is old, numerous, and very interesting. Eleven churches contain fourteenth-century

***Essex**—continued.*

brasses, and probably there are several others, for the list below, though a very long one, is far from being exhaustive.

At Chrishall is the fine brass to Sir John de la Pole and Joan his wife (1370) under a triple canopy, the effigies life-size, the lady with nebulous head-dress. Wivenhoe, near Colchester, has several interesting brasses, viz., to Sir Thomas Westerley, Chaplain to the Countess of Oxford (1535), with chalice and Host; William Viscount Beaumont (1507); and to Elizabeth Countess of Oxford (1537), wearing her coronet. One of the oldest in the county is that at Wimbish, a cross containing the effigies of Sir John de Wantone and Ellen his wife (1347). Aveley has several brasses, including one of Flemish workmanship to Radulph de Knevynton, 1370. In Little Horkesley are several handsome specimens, among them the life-sized figures of Sir Robert and Sir Thomas Swynbourne, fourteenth century, under a double-staged triple canopy. Shopland has a good example of armour in Thomas Stapel (1371), the inscription being in Norman-French. At Little Easton are a fine pair of figures to Bourchier Earl of Essex and his Countess (1483), the Earl wearing the Order of the Garter. Bowers Gifford possesses a headless brass of the year 1348. Corringham, in South Essex, has a number of brasses dating from 1340 to 1595.

Fourteenth Century.

Aveley, 1370
Bowers Gifford, 1348
Brightlingsea, *c.* 1400
Chrishall, 1370
Corringham, 1340
Horkesley (Little), 1345, '91
Ingrave, *c.* 1400
Leigh (Great)
Ockendon (South), *c.* 1400
Pebmarsh, *c.* 1320
Shopland, 1371
Stebbing
Stifford, 1370, *c.* '80
Wimbish, 1347

***Essex**—continued.*

Fifteenth Century.

Arkesden, *c.* 1440
Ashdon
Barking (St. Margaret)
Berdon
Bocking
Brightlingsea, 1496
Bromley (Great), 1435
Chesterford (Little)
Chrishall, 1450
Clavering, 1480
Coggeshall
Corringham, 1453
Dagenham, 1470
Easton (Little), 1483
Fryerning, *c.* 1470 (*P*)
Gosfield, 1439
Halstead
Harlow, 1430
Hempstead, 1472
Horkesley (Little), 1415
Horndon (East)
Ingrave, *c.* 1500
Laindon, 1468
Latton, 1467
Layer (High), *c* 1500
Layer Marney
Leigh, 1453, &c.
Leighs (Great), 1414
Leyton (Low), 1413
Littlebury
Ockendon (South), 1408
Rainham, *c* 1490, *c.* 1500
Rayleigh
Roydon, 1471
Saffron Walden, *c.* 1430
Springfield, 1420
Stanford Rivers
Stifford, *c.* 1404, &c.
Strethall, 1450 (*P*)
Terling, *c.* 1430, *c.* '90
Thaxted, *c.* 1450
Theydon Gernon, 1458
Tolleshunt D'Arcy
Upminster, 1455
Waltham (Little), 1426, '47
Weald (South)
Wenden Lofts, *c.* 1450
Wendens Ambo, *c* 1410
Writtle, *c.* 1490, &c.

Sixteenth Century.

Althorne, 1508
Aveley, &c.
Baddow (Little)
Bardfield (Great), 1593
Barking (St. Margaret), 1530
Belchamp St. Paul, 1591
Bentley (Little)
Boreham
Bradfield
Bradwell-on-Sea, 1526
Braxted (Little)
Brightlingsea, 1505
Canfield (Great), 1518
Canfield (Little), 1578
Chesterford (Great), 1523
Chigwell
Chingford, 1585, &c.
Clavering, 1521
Coggeshall, 1580
Colchester (St. James, 1569; St. Peter)
Cold Norton, 1590
Corringham, 1595
Dedham, 1514
Dingie, *c.* 1570
Dunmow (Great), 1580
Elmdon, 1530
Elmstead
Elsenham, 1588
Fambridge (North), 1590
Faulkbourne, 1576
Finchingfield, 1523
Fingringhoe, 1587 (*P*)
Fryerning, *c.* 1560
Gosfield, 1539
Grays Thurrock, 1510
Ham (West)
Harlow, 1559
Hempstead, 1530
Horkesley (Little), 1549, *c.* '60
Hornchurch
Hutton
Ilford (Little), 1517
Kelvedon Hatch, 1560
Laindon, 1513
Lambourne

Essex*—*continued.

Latton
Leyton (Low), 1557
Littlebury, 1510
Loughton, 1541
Margaretting, *c.* 1550
Messing
Navestock, 1589
Netteswell, 1522
Newport, 1515
Ockendon (North), 1502, '47
Ongar (High)
Orsett, 1584
Rawreth
Rayne, 1513
Rettendon
Rochford, 1514
Roding (High), 1514
Roydon, 1521, '89
Runwell, 1547
Saffron Walden
Sandon, *c.* 1580, '87
Shalford, 1537
Stanford Rivers, 1503
Stisted, 1584
Stock, 1574
Stondon Massey, 1573 (*P*)
Strethall, 1507 (*P*)
Terling, 1556, '58, '84 (*P*)
Theydon Gernon
Thorrington
Thurrock (West), 1584
Tilbury East, *c* 1600
Tillingham, 1526, '84
Tilty Abbey, 1520, '62, '90
Tolleshunt D'Arcy, 1540 (*P*)
Topplesfield, 1534, '84
Upminster, 1542 (*P*), '44, '45, '91
Waltham Abbey, 1565
Waltham (Great), 1589
Walthamstow, 1588 (*P*)
Warley (Little)
Weald (South), 1558
Willingale Doe, 1582
Wimbish
Wivenhoe, 1507, '35, '37
Woodford, 1590
Writtle, *c.* 1524, &c.

Seventeenth Century.

Baddow (Great), 1611
Berden, 1607
Bocking
Borley, 1601
Brightlingsea, 1627
Chesterford (Great)
Chigwell, 1631
Colchester (St. Peter)
Cressing, 1610
Dunmow (Great), 1604, '45
Eastwood
Elsenham
Epping Upland, 1621
Fairsted
Fambridge (North)
Fingringhoe
Flering, 1623
Good Easter, 1610
Halstead
Ham (East)
Harlow, 1612
Henny (Great), 1617
Heybridge
Ilford (Little), 1630
Kelvedon Hatch, 1656
Leigh, 1632
Leyton (Low), 1620
Loughton, 1639
Matching, 1634
Netteswell, 1697
Newport, 1608
Ockendon (South)
Orsett
Rettendon, 1605, '07
Shalford
Shelley, 1626
Southminster, 1634, '66
Stifford
Stow Maries
Tendring, 1615
Totham (Great), 1608
Twinstead, 1610
Waltham (Great), 1611
Waltham (Little), 1663
Weald Bassett (North), 1606, '17
Weald (South)
Willingale Doe, 1611
Writtle
Yeldham (Great), 1611

Gloucestershire.

Many fine examples of fourteenth- and fifteenth-century work are to be found in Gloucestershire. An illustration of the fine brass at Wotton-under-Edge to Thomas Earl of Berkeley, 1392, is given in this work; also an example of the heraldic mantle (Eastington, 1518). Winterbourne contains perhaps the oldest brass in the county; it is to a lady (*c.* 1370). Cirencester Church will give the collector a good day's work, as it contains no fewer than fifteen plates. At Deerhurst, near Tewkesbury, there is a fine figure of Sir John Cassy, Lord Chief Baron of the Exchequer (1400). Visitors to Bristol will find examples of brasses in the Temple Church, St. John's, St. Mary Redcliffe, St. Peter's, and St. Werburgh's, and in Trinity Almshouse Chapel, whilst in Gloucester city a visit should be paid to the Churches of St. John, St. Mary, and St. Michael, all of which contain sixteenth-century figures.

Chipping Campden has a good brass to William Grevel and his wife (1401), with merchants' marks, and two or three others of the fifteenth century. At Dirham is another example of the same date, with mutilated canopy and inscription in Latin verse. Other good brasses are at Mitcheldean—to Thomas Baynham (1444); Quinton; Northleach—to wool-staplers, one of whom, John Fortey (1458), built the clerestory of the church; Rodmarton — to John Edwards (1461); and Tormarton—to John Ceysell (1493).

Fourteenth Century.

Bristol (Temple Church)
Deerhurst, 1400
Northleach, *c.* 1400
Winterbourne, *c.* 1370
Wotton-under-Edge, 1392

***Gloucestershire**—continued.*

Fifteenth Century.

Bristol (St. John, St. Mary Redcliffe, St. Peter's, Temple Church, *c.* 1460, Trinity Almshouse Chapel)
Chipping Campden, 1401, &c.
Cirencester
Cold Aston, 1500
Dirham, 1401
Fairford, 1471
Lechlade, 1450, '76
Mitcheldean, 1444
Newland, 1445
Northleach, 1429, &c.
Olveston, 1496
Quinton, *c.* 1430, '99
Rodmarton, 1461
Sevenhampton, *c.* 1490
Tormarton, 1493
Wotton-under-Edge, 1417

Sixteenth Century.

Berkeley, 1526
Bisley, 1515
Bristol (St. Mary Redcliffe, St. Werburgh's)
Cheltenham (St. Mary's), 1513
Cirencester
Clifford Chambers
Deerhurst
Dowdeswell, *c.* 1520
Eastington, 1518, '50
Fairford, 1534
Gloucester (St. John's, St. Mary's, St. Michael's)
Kempsford
Leckhampton, 1598
Minchinhampton
Newent, 1523
Northleach, *c.* 1526, '30
Olveston, 1505
Painswick, 1571
Slaughter (Upper), 1583, '98
Thornbury, 1571
Weston-sub-Edge, 1590
Weston-upon-Avon
Whittington, 1536
Yate, 1590

Seventeenth Century.

Abenhall, 1609
Cirencester, 1624
Clifford Chambers
Frampton Cotterell, 1623
Minity, *c.* 1620
Sevenhampton, 1694
Todenham, 1614
Westbury-on-Severn 1642
Wormington, 1605

Hampshire.

A number of old and interesting brasses exist in Hampshire. Winchester College Chapel and cloisters have the effigies of about a dozen Wardens, Fellows, and priests. At the Church of the Hospital of St. Cross, near Winchester, are several brasses, among them a life-sized effigy of John de Campeden, Warden (1382), in almuce and cope, with ornate orphreys. Another priest, with fylfot ornaments in the border of his vestments, is at Crondall (*c.* 1390). At Sherborne St. John are brasses to Rawlin, Bernard,

***Hampshire**—continued.*

and Thomas Broccas, all of the fourteenth century. Havant has a brass to Thomas Aileward (1413), who was Rector of Havant and secretary to William of Wykeham. There is no finer brass in the county than that to Sir John Lysle, 1407, in Thruxton Church; the life-size figure—one of the earliest examples of complete plate-armour — has a triple canopy over it and a border with Latin inscription. At Weeke is a very curious brass to Wm. Complyn and Anness his wife (1498), showing a figure of St. Christopher carrying the Infant Saviour.

Fourteenth Century.

Crondall, *c.* 1390
King's Somborne
Odiham, 1400
Sherborne St. John
Winchester (St. Cross), 1382

Fifteenth Century.

Alton, 1485
Church Oakley
Havant, 1413
Headbourne Worthy
Odiham, 1480, '98
Ringwood
Sherborne St. John
Stoke Charity
Swanwick
Thruxton, 1407
Wallop (Nether), 1436
Weeke, 1498
Winchester (College; St. Cross)

Sixteenth Century.

Alton, 1510, '20, '63
Barton Stacey
Bishop's Sutton
Bramley
Brown Candover
Crawley
Crondall, 1563
Dummer
Eversley
Farleigh Wallop
Froyle, 1575
Heckfield
Itchen Stoke
Kimpton
Kingsclere
Monkton
Odiham, 1530, '40
Sherborne St. John
Southampton (God's House)
Southwick
Strathfieldsaye, 1558, '94
Swanwick
Warnborough (South)
Winchester, 1502, '18
Yateley

Seventeenth Century.

Alton, 1638, '41
Basingstoke
Crondall, 1631
Odiham, 1636, '40
Preston Candover
Southampton, 1681
Whitchurch, 1673

Isle of Wight.

The only brasses of interest in the island are the remarkable ones at Shorwell, 1515 and 1619.

Hampshire (ISLE OF WIGHT)—*continued.*

Fourteenth Century.

Calbourne

Fifteenth Century.

Arreton

Sixteenth Century.

Kingston, 1535 Shorwell, 1515

Seventeenth Century.

Calbourne Shorwell, 1619

Herefordshire.

Although not containing a great many brasses (probably many remain in the remote churches to be found by the collector), Herefordshire has nevertheless several of great interest. In Hereford Cathedral are a number of good specimens, including the fine one to Bishop Trellick (1370), the canopy to which is a fine example of Decorated work. There are at least two other brasses of the fourteenth century in the cathedral, seven of the fifteenth, and several of the sixteenth, besides later ones—about a score in all remaining of the original "eight-score and fourteen." Kinnersley (1421) has a good one of a priest, and Clehonger a Knight of the Garter of the fourteenth century.

Fourteenth Century.

Clehonger Hereford Cathedral, 1370, *c.* '86, *c.* '94

Fifteenth Century.

Hereford Cathedral, 1428, '34, '35, '76, '80, '89, '92

Kinnersley, 1421

Ledbury, *c.* 1410, '90

Sixteenth Century.

Brampton Abbotts

Colwall, 1590

Hereford Cathedral, 1514, '16, '22, '24, '29

***Herefordshire**—continued.*

Seventeenth Century.

Burghill, 1616 Ledbury, 1614 Marden, 1614
Hereford Cathedral Lucton

Eighteenth Century.

Lucton

Hertfordshire.

This county is very rich in old and interesting examples. At Sawbridgeworth are many fine brasses to the Leventhorpe family, viz., John (1433) and Katherine his wife (1431); another John (1484) (probably the son of the preceding) and his wife (1448); Thomas and his wife (1527); and Edward (1551) and his wife Mary (1566). Another plate is to Geoffrey Joslyn (1470). Some of the figures are very large, and Mary Leventhorpe is habited in an heraldic mantle. Mention must, of course, be made of the magnificent Flemish brass in St. Alban's Abbey (one of the finest in England) to Abbot J. Delamere (1375); plates to several monks of the Benedictine Order are also to be found in the abbey. North Mimms also has a Flemish brass (*c.* 1360), a small one to a priest in Eucharistic vestments.

At Royston is the fine figure of William Tabram (1432), in tippet, alb, and cassock, and at Great Berkhamsted are a pair of large effigies representing Richard Torryngton and his wife (1356) and several other good brasses. Nearer London are several good fourteenth-century brasses—at Watford and Cheshunt. Watton-at-Stone, in North-East Herts, has a large brass to Sir Philip Paletost (1361); others to a priest (*c.* 1370), to Edmund Bardolph (1455), to a civilian (*c.* 1470), to John Butler (1514), and to Philip Paletost (1352, possibly the father of Sir Philip).

***Hertfordshire**—continued.*

The county is very rich in fifteenth-century brasses, of which over fifty appear in our list below. Stanstead Abbots shows a figure of a judge in William Saxaye, with Joyce his wife (1581).

Fourteenth Century.

Amwell (Great), 1400
Berkhamsted (Great), 1356, 1400
Cheshunt
Furneaux Pelham, 1370
Hemel Hempstead 1400
Letchworth, 1400
Mimms (North), *c.* 1360
St. Albans (Abbey, 1375; St. Michael's, 1380)
Tewin, 1312
Watford, 1380
Watton-at-Stone, 1352, '61, *c.* '70

Fifteenth Century.

Abbot's Langley, 1475
Albury, 1475
Aldenham
Baldock, 1410
Barkway
Bayford, 1480
Bennington, 1432
Berkhamsted (Great), 1407
Braughing, 1440 (*P*)
Broxbourne, 1470, '73
Buckland, 1478
Cheshunt, 1418, '48, 1500
Clothall, 1404, '19
Digswell, 1415, '42
Flamstead, 1414, '54
Furneaux Pelham
Hadham (Little)
Hadley
Harpenden, 1456
Hemel Hempstead, 1480
Hinxworth, 1487
Hitchin, 1410, '21, '52, '70, '77, '80, '85, '90, &c.
Hunsdon, 1495
Ickleford
Kelshall
Kimpton, 1450
King's Langley, 1487 (*P*)
Knebworth, 1414
Mimms (North), 1458
Newnham, 1490
Offley
Royston, 1421, '32, 1500
St. Albans (Abbey, 1490 (*P*); St. Stephen's)
Sandon
Sawbridgeworth, 1431, '33, '48, '70, 84
Standon, 1403, '12, '67, '77
Stevenage, 1500
Walkern, 1410 (*P*)
Ware, 1454, '70
Watford, *c.* 1420
Watton-at-Stone, 1455, *c.* '70
Wheathampstead, *c.* 1450
Willian, 1446
Wormley, 1404, '79

Sixteenth Century.

Abbot's Langley
Albury, 1588
Aldenham, 1547 (*P*)
Ardeley, 1515
Aspenden
Aston
Barkway, 1561
Barley
Barnet
Bayford, 1545 (*P*)
Bennington
Berkhamsted (Great)
Braughing, 1561
Broxbourne, 1510
Clothall, 1572

***Hertfordshire**—continued.*

Digswell, 1530
Eastwick, 1564
Essendon, 1588
Gaddesden (Great)
Hadley, 1520, '75
Harpenden
Hitchin, 1549, '50, '78, &c.
Holwell
Hunsdon, 1591
Ippollitts, 1594
Kimpton
King's Langley
Knebworth, 1582
Layston
Mimms (North)
Much Hadham
Nettleden
Offley, 1529
Furneaux Pelham
Radwell, 1516
Redbourn, 1504, '50
Sacombe, 1537
St. Albans (Abbey)
Sawbridgeworth, 1527, '51, '66
Shephall, 1564, '82
Standon, 1562
Stanstead Abbots, 1540, '81
Walkern, 1583
Watford, 1516
Watton-at-Stone, 1514
Wheathampstead, 1510, '20
Wormley
Wyddial, 1541

Seventeenth Century.

Abbot's Langley
Aldenham
Amwell (Great)
Barley
Bishop's Stortford, 1614
Bovingdon, 1621
Brent Pelham, 1625
Buckland
Cheshunt
Clothall
Datchworth
Hadley
Hatfield, 1602
Much Hadham
Newnham, 1607, '80
Rickmansworth, 1613
St. Albans (St. Peter's, 1627)
Sawbridgeworth
Shenley
Tewin, 1618
Walkern
Watford, 1610
Willian
Wormley

Huntingdonshire.

The brass to John of Herlyngton, at Overton Waterville (1408), is a good one, as is also that to Sir Lawrence Pabenham (1400) and his two wives in Offord D'Arcy Church, near Huntingdon. A rare plate to a monk is at Sawtry, and beside it are figures of Sir William Moyne and his lady (1404). Somersham, a priest (*c.* 1530), and Stanground, three brasses of 1558, 1595, and 1634, are also of interest. These are good illustrations of the costume of the reign of Henry IV.

Fourteenth Century.

Fenstanton
Gransden (Great)
Offord D'Arcy, 1400
Southoe
Stukeley (Great)
Tilbrook, *c.* 1400

***Huntingdonshire**—continued.*

Fifteenth Century.

Alconbury	Huntingdon (All Saints')	Sawtry, *c.* 1404, '40
Broughton	Overton Waterville, 1408	Somersham
Colne		Upwood
Eynesbury		

Sixteenth Century.

Diddington	Huntingdon (All Saints'), 1530	Stanground, 1558, '95
Eynesbury	Offord D'Arcy	Steeple Gidding
Godmanchester	Somersham, *c.* 1530	Stilton, 1510, '73

Seventeenth Century.

Hamerton	Stanground, 1634
Huntingdon (All Saints')	Stilton, 1606-18
	Tilbrook

Kent.

This is a great county for brasses, but it is run very close by Norfolk. Situated as it is close to London, its treasures are better known than those of the more distant county of Norfolk, but possibly when the latter has been more diligently searched it may yield an even larger number than Kent. Belcher, in his "Kentish Brasses," gives the total number (figures and inscriptions) as 480.

Among the finest Kentish brasses of the fourteenth century we have the very early one to Sir Robert Septvans (*c.* 1306) at Chartham, and that at Minster, in the Isle of Sheppey, to Sir John and Lady de Northwode (1325). Probably these fine examples are the work of a French artist. At Horsmonden is one to John de Grovehurst (*c.* 1340), a priest in Eucharistic vestments, bearing a large scroll, and the figure surmounted by a single canopy. Peter de Lacy, priest (1372), in Northfleet, is good. Cobham is noted for its ancient brasses, the oldest of which

***Kent**—continued.*

is 1305; another, to Jone de Kobeham (1320), is the second oldest in England to a lady—she died in 1298. The effigy of William de Bryene at Seal (1395) is a perfectly preserved specimen of the graver's art. Sheldwich has a fine brass to Richard-atte-Leese (1394) and Dionisia his wife, besides others of 1426 and 1431.

A glance at the list for the fifteenth century shows that the task of pointing out the best would be too long, but among those out of the common Graveney contains a fine effigy of Sir John Martin (1436) robed as Chief Baron of the Court of Common Pleas; Upper Hardres has a fine bracket brass to John Strete, a priest (1405); and another is at Stone, to John Lumbarde (1408). Ulcombe has a fine canopied brass to William Maydeston and lady (1419), and another to Ralph Sentleger and wife (1470). Teynham has John Frogenhall (1444), with the SS collar and several later brasses; Tunstall, Margaret Rycyls (1496) and several others; and Trottersclife one to William Croft, B.C.L., of Gray's Inn, and Margaret his wife (1483).

Fourteenth Century.

Ashford (St. Mary's), 1375
Bromley
Chartham, 1306
Cobham, 1305, '20, '54, '67, '70, '75, '80, '85, '95
Graveney
Horsmonden, *c.* 1340
Kemsing, *c.* 1341, &c.
Mereworth, 1365
Minster (Sheppey), 1325
Northfleet, 1372, '92
Saltwood, 1395
Seal, 1395
Sheldwich, 1394
Ulcombe
Wickham (East), *c.* 1330
Woodchurch, *c.* 1320

Fifteenth Century.

Addington, 1409, &c.
Aldington
Ash-next-Sandwich
Ashford (St. Mary's), 1490
Aylesford
Bethersden, 1459
Bexley, 1450
Birchington, 1449, '59
Bobbing, 1410, '20
Boughton Malherbe
Boughton-under-Blean, 1405
Boxley, 1451

Kent*—*continued.

Brabourne, 1434, '50
Brenchley, 1500
Bromley, 1500
Canterbury (St. George, St. Margaret, St. Mary Magdalene)
Chart (Great)
Chart (Little)
Chartham, 1454
Chelsfield, 1420, &c.
Cheriton, 1474
Chislehurst, 1482
Cobham, 1402, '05, '07, '18, '20, '33, '47, '50, '73 (*P*), '98
Cranbrook, *c.* 1490
Cuxton (*P*)
Dartford (Holy Trinity), 1402, &c.
Ditton
Downe, 1420, &c.
Erith, 1425, &c.
Farningham, 1451
Faversham, 1414
Folkestone(St.Mary), 1440
Foots Cray
Gillingham (St. Mary's)
Godmersham
Goudhurst, 1424, &c.
Graveney, 1436
Halstead, 1444
Hardres (Upper), 1405
Hartlip, 1485
Hawkhurst
Hayes, 1460, '70
Herne, *c.* 1450, &c.
Hever, 1419
Hoath, *c.* 1430
Hoo All Hallows
Hoo St. Werburgh, *c.* 1410, &c.
Horton Kirby, 1440
Isle of Grain (St. James)
Iwade
Leeds
Luddesdown
Lullingstone, 1487
Lydd, 1420, '29
Malling (East)
Malling (West)
Margate (St. John's), 1431, '50 (*P*), &c.
Mereworth, 1479
Milton-next-Sittingbourne, *c.* 1470, '96
Monkton, 1460
Murston
Newington, 1488
Northfleet, 1433, &c.
Peckham (West)
Pluckley, 1425, &c.
Preston, 1440, '42, '59
Ridley
Rochester (St. Margaret's), 1465 (*P*)
Rolvenden, 1444
St Lawrence (Thanet)
St. Mary-in-the-Marsh
St. Peter's (Thanet)
Saltwood, 1437, '96
Sandwich (St. Clement's)
Selling, 1440
Sheldwich, 1426, '31
Shorne, 1437, '57, '68
Snodland, 1486, &c.
Southfleet, 1414, '20, '57, *c.* 1500
Staple
Stoke
Stone, 1408
Stourmouth, 1475
Sturry
Sundridge
Teynham, 1444
Thanington
Trottersclife, 1483
Tunstall, 1496, &c.
Ulcombe, 1419, '70
Upchurch
Warehorne, 1483
Wickham (West), 1407
Wrotham, 1498, &c.
Wye, *c.* 1440

Sixteenth Century.

Ash-next-Ridley
Ash-next-Sandwich
Ashford, 1512
Aylesford, 1540 (*P*)
Beckenham, 1552, '63
Bethersden, 1591
Bexley, 1513
Biddenden, 1566, '75
Birchington, 1518, &c.
Birling
Boughton Malherbe
Boughton-under-Blean, 1508, &c.
Boxley, 1576
Brabourne, 1528, '37
Bredgar, 1518
Brookland
Burham
Canterbury (St. Alphege, 1523; St. Martin, 1591; St. Mary Northgate; St. Paul)
Capel-le-Ferne, 1526
Challock, 1508
Chart (Great), 1565
Chart (Little), 1577

Kent*—*continued.

Chartham, 1508, '30
Cheriton, 1502, '92
Chevening, 1596
Chiddingstone
Cobham, 1506, '29, *c.* '50 (*P*)
Cowling, 1508
Cranbrook, *c.* 1520
Cudham, 1503
Cuxton (*P*)
Dartford (Holy Trinity), 1508, &c.
Deal, 1508, '62
Denton
Ditton
Downe
Eastry, 1590
Edenbridge
Erith, 1574 (*P*), &c.
Farningham, 1503, '14, '17, '19, '40
Faversham, 1531, '33
Fordwich, 1570
Godmersham (*P*)
Goodnestone
Goudhurst, 1520
Halling
Halstead, 1528
Hardres (Upper)
Hartlip, 1577
Hastingleigh, 1596
Hayes, 1523
Herne, 1511, '39
Hever, 1538
Higham, 1529
Hinxhill, 1518
Hoath, 1532
Hoo St. Werburgh
Horton Kirby, 1595
Ifield
Ightham, 1528
Kingsdown, 1579
Kingsworth
Lee, 1513, &c.
Leeds, 1509, '14
Leigh
Lullingstone
Lydd, 1557
Lynstead
Maidstone (All Saints' Church, Museum)
Malling (East), 1522
Malling (West), 1543
Margate (St. John's)
Mereworth
Mersham
Milton-next-Sittingbourne, 1539
Mongeham (Great)
Newington, 1580, &c.
Newington-near-Folkestone
Nonington
Orpington, 1511
Otham, 1590
Otterden
Peckham (East), 1526
Penshurst
Pluckley, 1526, &c.
Rainham, 1529, '74, '80
Ringwould, 1505, '30
Ripple
Romney (New), 1510
Romney (Old), *c.* 1520
Roch St. Margaret (*P*)
St. Mary Cray, 1508
St. Mary-in-the-Marsh, 1502
St. Nicholas-at-Wade
St. Peter's, Thanet
Sandwich
Selling, 1530
Shepherd's Well, 1532
Shorne, 1550, '69, '83
Snodland, 1541
Southfleet, 1594, &c.
Staple, 1510
Staplehurst, 1570
Stone, *c.* 1599
Sundridge
Teynham, 1509-33
Thanington, 1585
Tunstall, 1525, *c.* '90, '95
Westerham (*P*)
Wickham (East)
Wickham (West)
Woodchurch
Woodnesborough
Wrotham, 1525, &c.
Yalding

Seventeenth Century.

Acrise
Adisham
Ash-next-Sandwich
Benenden
Biddenden, 1609, &c.
Bromley
Challock
Chart (Great)
Chilham
Cliffe, 1609, '52, '58
Coldred
Cowling, 1611, '39
Cranbrook
Dartford
Davington
Denton
Doddington
Dover (St. James's; St. Mary's, 1605)
Downe, 1601
Dymchurch
Elmstead
Faversham
Fordwich, 1605

Kent*—*continued.

Halstow (High), 1618	Linton	St. Mary Cray, 1604
Harrietsham, 1603	Lydd	Stockbury
Hastingleigh	Lynstead, 1621	Sutton (East), 1638
Headcorn, 1629, '36	Margate (St. John's)	Swanley
Herne, 1604	Newington - near -	Teston
Higham, 1615	Folkestone, 1630	Teynham, 1639
Hoo St. Werburgh	Pembury	Tilmanstone
Horsmonden	Pluckley	Upchurch, 1638
Hythe	Preston, 1615	Wrotham, 1610, '15
Ightham, 1626	Romney (New), 1610	

Eighteenth Century.

Challock	Ringwould	St. Mary Cray, 1747, '73
Newington		

Lancashire.

Northern counties are poor in brasses, and Lancashire is no exception, containing nothing earlier than the middle of the fifteenth century. Great Eccleston appears to possess the oldest brass in the county (*c.* 1450), but Manchester Cathedral has one of 1458. At Winwick is one to Sir Peter Legh, 1527, who, although represented in armour, has a chasuble thrown over it (the Church Militant). At Middleton, the ancient home of the Assheton family, is a fine figure of Edmund Assheton (1522), a priest holding chalice and Host. Ormskirk has a knight (*c.* 1490); Sefton, Sir William Molyneux (1543) with two wives, and other brasses; and Whalley Abbey several sixteenth-century brasses.

Fifteenth Century.

Eccleston (Great), *c.* 1450	Manchester (Cathedral), 1458	Ormskirk, *c.* 1490

Sixteenth Century.

Aughton	Manchester (Cathedral)	Walton-on-the-Hill
Childwall	Middleton, 1522	Whalley (Abbey)
Cockerham	Sefton, 1543, '58, &c.	Winwick, 1527
Eccleston (Great)		

***Lancashire**—continued.*

Seventeenth Century.

Altham	Lancaster	Middleton
Aughton	Manchester (Cathedral)	Preston, 1623
Huyton, 1662		Ulverston

Leicestershire.

Perhaps not more than fifty brasses are known in Leicestershire, but one or two of them are of interest. That to Sir Thomas and Lady Walsch (1393) in Wanlip Church is the oldest in the county. Bottesford has two to ecclesiastics—one under a canopy is to Prebendary Codyngtoun (1404), and another to a former Rector (1420); the church also contains many interesting relics. Castle Donnington has good brasses to Sir Robert Staunton and his wife (1458).

Fourteenth Century.

Wanlip, 1393

Fifteenth Century.

Bottesford, 1404, '20	Hoby	Stapleford, 1490
Castle Donnington, 1458	Loughborough	Stokerston
Great Bowden, 1403	Lutterworth, 1418, '46, '58, '70	Swithland
Hinckley		Thurcaston

Sixteenth Century.

Aylestone	Melton Mowbray, 1543	Sheepshed, 1592
Croxton, 1578	Newbold Verdun	Sibson, 1520, '32
Leicester (Wigston's Hospital)	Saxelby	Sutton Cheney, 1563
	Scalford	Wymondham

Seventeenth Century.

Abkettleby	Husbands Bosworth	Stoke Golding
Barwell, 1613	Ibstock, 1647, '67, '89	

Eighteenth Century.

Barwell, 1730, '34 Wymondham, 1706

Lincolnshire.

This county has a fair number of brasses, some of them highly interesting. The oldest two are a semi-figure of a man in camail and surcoat (*c.* 1290) at Buslingthorpe, and a semi-figure in surcoat and banded camail at Croft (*c.* 1310). Boston has Walter Pescod and wife (1398), under a fine triple canopy with a super-canopy above containing fourteen little figures of saints; also one or two other brasses, one being a bracket brass (*c.* 1410). Broughton has a fine figure in armour; Grainthorpe a mutilated cross; Irnham one to Sir Andrew Luterel (1390) and another to a knight (*c.* 1450). Gunby has two good brasses—one to Sir Thomas Massyngberde (1405), a splendid figure nearly 6ft. high, with SS collar, and the other to William Lodyngton (1415), Justice of Common Pleas. In Tattershall Church are some fine canopied brasses to members of the Cromwell family, viz.: Ralph, fourth Baron Cromwell (1455), and Margaret (Dayncourt) his wife (1454); Joan Stanhope (1479), wife of Humphrey, fifth Baron Cromwell; others to Hugh de Gondeby (1411), to Matilda, wife of Robert, sixth Baron Eresby (1497), and to three ecclesiastics. Spilsby has fine effigies of a knight and lady of the Eresby family (*c.* 1410), with low canopy minus shafting, and South Kelsey a very interesting pair of brasses to a knight and a lady of the same period.

Thirteenth Century.

Buslingthorpe, *c.* 1290

Fourteenth Century.

Althorpe
Boston, 1390, '98
Broughton, 1370
Croft, *c.* 1310
Gedney
Grainthorpe, 1380
Holbeach
Irnham, 1390
Laughton, *c.* 1400 (*P*)
Spilsby, 1391

***Lincolnshire**—continued.*

Fifteenth Century.

Algarkirk, 1458
Barrowby, 1498
Barton-upon-Humber, 1425
Boston, 1410, *c.* 1460 (*P*)
Cotes (Great), 1420
Covenham (St. Bartholomew), 1415
Fiskerton, 1490
Glentham
Gunby, 1405, '15, '20
Hainton, 1435
Harpswell
Harrington, 1480
Hatcliffe
Holbeach
Holbrook, 1488
Irnham, *c.* 1450
Kelsey (South), *c.* 1410
Laughton, *c.* 1404
Lincoln (St. Mary-le-Wigford)
Long Sutton
Lynwode, 1419, '21
Ormsby (South), *c.* 1420, '82
Rand
Salmonby
Scotter, 1480
Scrivelsby, 1430, '35
Spilsby, *c.* 1410
Stamford (All Saints', 1442, '69, '75, '89, '90, '91; St. John, 1489, '97)
Stoke Rochford, 1470, '93
Tattershall, 1411, '49, '54, '55, '79, '97
Theddlethorpe All Saints, 1424
Waltham, 1420
Witham (North)

Sixteenth Century.

Ashby Puerorum, 1523, '60
Barton-upon-Humber
Bigby, 1520
Conisholme
Copledike, 1985
Cotes-by-Stow
Cotes (Great), 1503
Driby, 1583
Edenham
Evedon, *c.* 1600
Frieston
Friskney
Hainton, 1530, '53, '59
Harrington, 1582, '89
Heckington, 1544
Honington, 1587
Horncastle, 1519 (*P*)
Ingoldmells, 1520
Laughton, 1535 (*P*)
Mablethorpe (St. Mary)
Northorpe, 1538
Norton Disney, 1532 (*P*), '57, '78 (*P*)
Rand
Rauceby (North), 1536
Scotter, 1599
Scrivelsby
Sleaford, 1520, '21, '57
Snarford
Stallingborough
Stamford (All Saints'), 1508
Stoke Rochford, 1503
Tattershall, 1510, '19
Winterton, 1504
Witham (North), 1592
Witham (South), 1577
Winthorpe, 1505, '15
Wrangle, 1503

Seventeenth Century.

Barton-upon-Humber
Bigby, 1632
Boston
Burton Coggles
Burton Pedwardine
Corringham, 1628
Dowsby, 1682
Halton Holegate
Leadenham
Lincoln (St. Peter-at-Arches)
Lusby
Northorpe, 1648
Partney
Pinchbeck
Scampston, 1644, '48
Silk Willoughby, 1681
Sleaford, 1696
Somersby, 1612
Wellingore, 1637

Middlesex.

Considering its small area, Middlesex contains a fair number of good brasses, and they are easily accessible from the metropolis.

Harrow Church has one or two of the fourteenth century, but unfortunately the inscriptions have in many cases disappeared. Here, too, is the effigy of John Lyon (1592), founder of Harrow School. Westminster Abbey brasses may be rubbed on payment of a fee, and are certainly among the most interesting in the county, *e.g.*, those to Bishop Waltham (1395), Archbishop Waldeby, Chaplain to the Black Prince (1397), Alionora Duchess of Gloucester (1399), Sir Thomas Vaughan (1483), and Abbot Estney (1498). A brass to Joyce Lady Tiptoft (1446) and others are at Enfield. Northolt has plates to Henry Dowdell (1452), John Gyfforde and wife (1560) and Isaac Bures, a former Rector. Willesden is a happy hunting-ground for collectors, as it contains several brasses, *e.g.*, those to Bartholomew Willesden, Comptroller of the Great Roll of the Pipe (1492), Margaret Roberts (1505), William Lychefield, LL.D., Vicar (1517), Edmund Roberts (1585) and his wives Frances and Fayth, Jane Barne (1609), &c. At Fulham is a diamond-shaped Flemish brass to Margaret Hornebolt (1529), and at Pinner a chrysom brass to Eustace Bedingfield (1580).

Fourteenth Century.

Harrow, 1370, &c.
London: All Hallows Barking, 1390; St. Helen's, 1393; Westminster Abbey, 1395, '96, '97, '99

Fifteenth Century.

Drayton (West), 1406	Enfield, 1446, &c.	Greenford, 1450
Ealing	Finchley, 1487	Harefield, 1444

Middlesex*—*continued.

Harlington, 1419, '30
Harrow, 1442, &c.
Hayes, 1423
Hillingdon, 1477
Isleworth, 1450 (*P*)
London: All Hallows Barking, 1437, '98; St. Bartholomew-the-Less; St. Helen's, 1482, &c.; Westminster Abbey, 1414, &c.
Mimms (South), 1448
Northolt, 1452 (*P*)
Norwood
Perivale, 1500
Pinner, *c.* 1450 (*P*)
Stanwell
Twickenham
Willesden, 1492

Sixteenth Century.

Acton, 1558, '89
Ashford (St. Matthew's), 1525
Brentford (New)
Cowley
Cranford, 1581 (*P*)
Drayton (West), 1508, '81
Edgware, 1599
Edmonton, 1506
Enfield, 1513, &c.
Greenford, 1508
Harefield, 1544, &c.
Harlington, 1513
Harrow, 1592 (*P*), '74, '79, &c.
Hayes, 1576
Hendon
Heston, 1581
Hillingdon
Hornsey
Ickenham, 1584
Isleworth, 1544 (*P*), '61, '90, '98
Kingsbury
Littleton, 1553
London: All Hallows Barking, 1518, '35, '37, &c.; Chelsea; Fulham, 1529; Holy Trinity, Minories; St. Andrew Undershaft; St. Catherine's, Regent's Park; St. Dunstan's-in-the-West, 1530; St. Helen's; St. John's, Hackney; St. Margaret's, Westminster; St. Mary Magdalen's, Old Fish Street; St. Mary's, Islington, 1559 (*P*); St. Olave's, Hart Street; Savoy Chapel; Victoria and Albert Museum, 1504, '35; Westminster Abbey, 1505, '61
Neasden
Northolt, 1560
Pinner, 1580
Ruislip, 1593
Teddington, 1506
Willesden, 1505, &c.

Seventeenth Century.

Bedfont (East)
Edmonton
Finchley
Harmondsworth
Harrow
London: All Hallows Barking; Old St. Pancras; St. Dunstan's-in-the-West; St. Helen's, 1633; St. John's, Hackney; Westminster Abbey.
Northolt, 1610
Norwood, 1618
Ruislip, 1672, '95
Teddington, 1613
Tottenham
Willesden, 1609

Monmouthshire.

There is nothing of special note in this county. Matherne has a sixteenth-century and Abergavenny and Llangattock-nigh-Usk have seventeenth-century brasses.

Norfolk.

Kent is generally conceded to possess more brasses than any other county because it has been more explored, but when Norfolk's brasses are all unearthed that county may take first place. Norfolk being my native county, I have naturally done my best to bring it to the front, and have travelled hundreds of miles to take rubbings, many of which are illustrated for the first time in this volume.

At least fourteen fourteenth-century, and upwards of 100 fifteenth-century, brasses are to be found in the county, some of which have been made familiar by the engravings in Cotman's and Boutell's well-known works. Pride of place must be given to the great Flemish brasses at St. Margaret's Church, King's Lynn, which, although not the oldest, are yet the finest in the county, and perhaps in England. The first in date is to Adam de Walsoken and his two wives (1349), and the second to Robert Braunche (1364), who was Mayor of Lynn; a civic feast is shown on the latter brass. The figure of Sir Nicholas Dagworth (1401) is very fine, and the church contains several other brasses between 1454 and 1512, one showing a lady with a chrysom on each arm—probably unique. Elsing possesses what was once an exceedingly fine brass to Sir Hugh de Hastings (1347), but it is now much mutilated. Felbrigg, near Cromer, has several ancient examples, including one to Symond de Felbrig (*c.* 1350). Another is to Sir Symon de Felbrygge (1443), who was standard-bearer to Richard II.; his wife is at his side, and a canopy covers both. The brass was probably put down in 1416, on the death of his wife, as a blank is left for the date of his own decease. Methwold, too, has a very

***Norfolk**—continued.*

fine military brass to Sir Adam de Clinton (1367), the several portions of which were gathered together in 1860. Another good knight, Sir William de Kerdiston (1391), and Cecilia (Brewes) his wife lie at Reepham (where are many antiquarian relics). Sir William Calthorp (1420) at Burnham Thorpe and Sir Roger L'Estrange at Hunstanton (1506) are good.

Our illustrations include many examples of fine brasses in Norfolk. The "chalice" brasses to priests of the sixteenth century are almost monopolised by this county.

Fourteenth Century.

Beechamwell St. Mary, 1385
Blickling, 1360
Elsing, 1347
Erpingham, *c.* 1370
Felbrigg, *c.* 1350, '80
Hellesdon, 1370, '84
King's Lynn, 1349, '64
Merton, *c.* 1390
Methwold, 1367
Necton, 1372, '84
Reepham, 1391
South Acre, 1384

Fifteenth Century.

Aldborough, 1485, '90
Aylsham, *c.* 1490, &c.
Barnham Broom
Barningham Town
Beechamwell St. Mary, 1430
Blickling, 1401, '54
Bradeston, *c.* 1470
Brampton, 1468
Burnham Thorpe, 1420
Cley, 1429
Clippesby, 1470
Creake (North), 1500
Creake (South)
Cressingham (Great)
Ditchingham, 1490
East Dereham
Ellingham (Great)
Fakenham, 1428
Felbrigg, 1443
1480
Feltwell St. Mary
Forncett St. Peter, 1484
Foulsham, 1424
Fransham (Great), 1414, 1500
Frenze, 1475
Frettenham
Harling (West)
Heacham
Helhoughton
Honing, 1496
Hunstanton, 1485, '90
Ingham, 1438, &c.
Ketteringham, 1490
King's Lynn, 1401, '54
Kirby Bedon
Loddon, 1460
Mattishall
Metton, 1493
Narborough, 1470 (*P*)
Norwich: St. Andrew; St. Etheldred; St. George, Colegate, 1475; St. George, Tombland; St. Giles, 1432; St. John, Maddermarket, *c.* 1440, &c.; St. Laurence, 1425, &c.; St. Stephen, 1410, &c.; St. Swithin, 1456, &c.
Ormesby (Great), 1440
Plumstead (Little)
Ranworth, 1480 (*P*)

Norfolk*—*continued.

Raveningham, 1480
Raynham (East)
Reedham, 1473
Ringstead (Great)
Rougham
Sall, 1415, '41, '53
Sculthorpe, 1470
Sharrington, 1486, '98
Shernbourne, *c.* 1440
Snettisham, *c.* 1500
Snoring (Great)
Sparham
Stalham, 1499
Stiffkey, 1479
Stokesby
Stradsett
Sutlingham, 1460
Swaffham
Swanton Abbot, 1477
Thwaite
Upwell, 1435
Walsingham (Little)
Warham All Saints, 1474
Wells-next-the-Sea, 1499
Whissonsett
Wicklewood
Wiggenhall St. Mary
Wood Dalling
Worstead, *c.* 1404

Sixteenth Century.

Acle, 1534
Antingham, 1554
Ashwellthorpe, 1561
Attlebridge
Aylsham, 1507
Baconsthorpe
Banham
Barnham Broom
Barningham Norwood
Bawburgh, 1505, '31
Beeston Regis
Binham
Bintree, 1530
Blickling, 1512
Brampton, 1535
Brisley, 1531
Buckenham (Old)
Buckenham (Old) Hall, 1550 (*P*)
Burlingham (South), 1542
Burnham Westgate
Buxton
Cley, 1508, '12, '20, '78 (*P*)
Clippesby, 1594
Colney
Creake (North)
Creake (South)
Cressingham (Great)
Cromer
Ditchingham
Fakenham
Felbrigg, 1599
Felmingham, 1591 (*P*)
Feltwell St. Mary
Fincham
Forncett St. Peter, 1535
Foulsham, 1526
Frenze Hall, 1551 (*P*)
Guestwick, 1504, '05
Halvergate, 1540 (*P*), '43 (*P*)
Harling (West)
Heacham, 1593
Hedenham
Hindolvestone, 1568
Holm-next-the-Sea
Hunstanton, 1506
Ketteringham
Kimberley
King's Lynn, 1512
Loddon, 1546, '61
Lynn (West), 1503
Mattishall
Merton, 1562 (*P*)
Mileham, 1526
Morston, 1596
Moulton St. Mary, 1546
Narborough, 1556
Necton
Newton Flotman
Norwich: St. Andrew; St. Clement; St. James, Cowgate, 1536 (*P*); St. John, Maddermarket, 1525, '40 (*P*), '58 (*P*), &c.; St. John Sepulchre; St. Laurence; St. Margaret, 1567; St. Michael Coslaney, 1501, '15, &c.; St. Peter Mancroft, 1568 (*P*), &c.; St. Stephen, 1510, '13; St. Swithin, 1503, &c.; The Strangers' Hall, 1536 (*P*)
Ormesby (Gt.), 1529
Outwell
Paston, 1538
Plumstead (Little)
Ranworth, 1510 (*P*)
Raynham (East), 1522
Rougham
Saham Toney, 1576
Sall, 1505, '32, &c.
Scottow
Sculthorpe, 1521
Sharrington, 1527, '87

Norfolk—continued.

Sheringham (Upper), 1513, '40
Shotesham St. Mary
South Acre, 1584
Sprowston
Starston, 1580
Stokesby
Surlingham
Tasburgh
Themelthorpe
Thuxton, 1572, &c.
Thwaite
Tibenham, 1525, '72
Tottington, 1598
Trowse
Trunch
Tuddenham (East)
Walsham (North), *c.* 1525
Walsingham (Great), *c.* 1530
Walton (West)
Weston Wootton
Witton (near Norwich), *c.* 1520
Wiveton, 1512, &c.
Wood Dalling
Worstead
Yelverton, 1525

Seventeenth Century.

Acle, 1627
Bawburgh, 1650
Brampton
Brandon Parva
Buckenham (Old)
Burgh St. Margaret
Cockthorpe, 1615, '39
Dersingham, 1607, '49
Dunham (Great), 1624
Dunston
Felbrigg, 1608
Flitcham, 1614
Gaywood, 1632
Gresham
Heacham, 1678
Heigham, 1630
Hethel, 1621
Heydon
Hingham, 1615, '22
Ingoldisthorpe, 1608
Langley
Loddon, 1615
Ludham, 1659
Melton (Little), 1604
Morton-on-the-Hill
Norwich: St. Giles, 1637; St. James, Cowgate; St. John, Maddermarket, 1613; St. Michael-at-Plea, 1605; St. Michael Coslaney, 1630; St. Peter Mancroft, 1635; St. Swithin, 1619, '25
Potter Heigham, 1613
Saham Toney, 1612
Snettisham, 1610
Stokesby
Swainsthorpe, 1628
Swanton Abbot, 1641
Tuddenham (North)
Upwell, 1621
Wacton, 1623
Warham All Saints, 1650
Wilby, 1627

Northamptonshire.

This is one of the best of the Midland Counties, taking the tenth place in England, and among its long list it has about a dozen plates of the fourteenth century. I cannot say which is its oldest brass, but probably the fine one to Laurence de St. Maur (1337), a priest, at Higham Ferrers, takes first place. At Great Brington is a bracket brass to a priest (*c.* 1350), and at Cotterstock is another, also to a priest (1420), who was provost to the chantry of the church. At Green's Norton are a lady in a horned head-dress—

***Northamptonshire**—continued.*

Lady Green (1391)—and Sir Thomas Green (1462); at Raunds are a brass to John Tawyer and his wife Margaret (1370), with an invocatory label, and others of later date; and at Woodford-cum-Membris is the effigy of a Vicar, Nicholas Stafford (1400).

Warkworth has several grand brasses, viz., those to Sir John Chetwode (1422), Amabilla his wife (1420), Margaret Brounyng (1420), and William Ludsthorpe (1454). Wappenham Church has a series of a little later date; and Grendon brasses of 1446 and later in the same century.

Fourteenth Century.

Brington (Great)
Charwelton
Green's Norton, 1391
Higham Ferrers, 1337, 1400
Newton-by-Geddington, 1400
Newton-in-the-Willows, 1400
Raunds, 1370
Rothwell, 1361
Woodford-cum-Membris, 1400

Fifteenth Century.

Aldwinkle
Ashby St. Leger, 1416
Blakesley
Brampton Ash
Brampton Dingley
Castle Ashby
Charwelton
Chipping Warden, 1468
Cotterstock, 1420
Cranford St. Andrew
Dodford, *c.* 1420
Floore
Geddington
Green's Norton, 1462
Grendon, 1446, &c.
Harrowden (Great), 1433
Heyford (Nether)
Higham Ferrers, 1425, *c.* '60, '98
Hinton-in-the Hedges, 1452
Horton, 1491
Lowick
Naseby, 1446
Newnham
Newton Bromshold
Raunds
Spratton, 1474
Staverton, 1500
Sutton
Tansor
Wappenham, 1481, '92, '99, 1500
Warkworth, 1420, &c.
Woodford-cum-Membris

Sixteenth Century.

Addington (Great)
Ashton
Blatherwycke
Blisworth, 1503
Brampton (Church)
Burton Latimer
Canons Ashby
Chalcombe
Charwelton
Chipping Warden, 1584
Colly Weston
Cosgrave, 1595
Cransley
Deene
Earls Barton
Easton Neston
Fawsley, 1516

Northamptonshire—continued.

Floore
Geddington
Hardwick
Hemington
Higham Ferrers
Kelmarsh
Marholm
Naseby, 1576
Newbottle
Norton, 1504
Orlingbury
Paulerspury, 1512
Rothwell, 1514
Sibbertoft, 1564
Sulgrave, 1584
Thorpe Malsor
Wappenham, 1542
Welford, 1585
Woodford, 1580

Seventeenth Century.

Addington
Alderton
Aston-le-Walls
Barnwell St. Andrew
Barton Seagrave
Boddington (Upper)
Burton Latimer
Cranford St. Andrew
Deene
Dodford
Hardwick
Kettering
Newton-by-Geddington
Newton-in-the-Willows, 1604
Northampton (St. Sepulchre's), 1640
Orlingbury, 1678
Pottersbury
Preston Deanery
Raunds
Southwick, 1641, '81
Stoke Bruerne, 1625
Wicken, 1633

Northumberland.

So far as I can discover, Northumberland has but a single brass—one of Flemish workmanship—to Roger and Agnes Thornton (1429) at Newcastle.

Nottinghamshire.

Less than a dozen churches in Nottinghamshire possess brasses, but four at Newark-on-Trent are celebrated Flemish work. One of them—that to Allan Fleming (1361)—measures 9ft. 4in. by 4ft. 7in. East Markham has two good ones—Judge Markham (1409) and Lady Millicent Mering, second wife of Sir John Markham (1419).

Fourteenth Century.

Newark-on-Trent, 1361
Stanford-on-Soar, 1400

Fifteenth Century.

Clifton, 1491
Markham (East), 1409, '19
Strelley
Wollaton

***Nottinghamshire**—continued.*

Sixteenth Century.

Clifton, 1587 Newark-on-Trent
Darlton

Seventeenth Century.

Normanton, 1680 Wollaton, 1614

Oxfordshire.

This is a very good county, and although possessing but a few brasses of the fourteenth century, yet it has a long list of interesting ones. Most authors give the fourth place for greatest number of brasses to Suffolk, but I am inclined to award that honour to Oxfordshire. As it possesses a University, ecclesiastics predominate, forming quite a long series. The colleges have many fine examples, especially New and Merton. New College has no fewer than twenty-one provosts, wardens, and other members in effigy, including Cranley, Archbishop of Dublin (1417), and Young, Bishop of Callipolis (1526). Merton has a floreated cross with Richard de Hakebourne (*c.* 1320) in its head; John Bloxham and John Whytton in a fine canopied bracket brass (*c.* 1420, Bloxham died 1387), and Dr. Henry Lever (1471) in a magnificent cope with eight figures in the orphreys—the effigy is 5ft. 8in. in height.

At Chinnor are several brasses. One is to John Hotham (1361), a demi-figure in tippet and wearing a pointed cap. Another is the head of a priest forming the centre to a floreated cross (*c.* 1330), and yet another a fine figure (4ft. 10in.) of John Cray (*c.* 1380) in banded camail and a fine suit of armour. Thame has a bracket brass to Thomas Quatremayne and his wife (*c.* 1420); Deddington a demi-figure (1370) and others; Goring one to Henry

***Oxfordshire**—continued.*

de Aldryngton (1375) and another of 1401. There is a small brass to John Aldeburne at Lewknor (*c.* 1380), which shows him as a demi-figure, and a very similar one of about the same period is at Nuffield. At Rotherfield Greys is the large brass to Sir Robert de Grey (1387), with inscription on the border. Waterperry has some interesting brasses. At Whitchurch is one to Thomas Walysh (1420), who was trayer, or food-taster, to Henrys IV., V., VI.; others are to Roger Gery, 145-; and to Peter Windsor, 1610, curate.

Fourteenth Century.

Brightwell Baldwin
Chalgrove
Chinnor, 1320, *c.* '30, '61, *c.* '80
Deddington, 1370
Goring, 1375
Lewknor, *c.* 1380
Mapledurham, 1395
Nuffield, *c.* 1360
Oxford : Merton College, *c.* 1310, &c.; New College, 1395, '97, &c.
Rotherfield Greys, 1387
Thame, 1342, '96
Waterperry

Fifteenth Century.

Adderbury (East), 1460
Aston Rowant, 1437, '41, 70
Bampton, 1429, 1500
Barford (Great), 1495
Bicester, 1498, 1500
Brightwell Baldwin, 1439
Britwell Salome, 1495
Broadwater, 1445
Broughton, 1414
Burford
Cassington, 1414
Caversfield, 1413, '81
Chalgrove, 1437, &c.
Charlton-on-Otmoor, 1475
Checkendon, 1404, '30
Chinnor
Chipping Norton, 1450, '51, '65, '84
Cottisford, *c.* 1500
Crowell, 1469
Dorchester, 1411, &c.
Ewelme, 1454, '58, '67, '69, '71, &c.
Garsington
Goring, 1401
Hampton Poyle, 1424, '89
Harpsden, 1460
Haseley (Great), 1415, '44, '94, '97
Holton, 1491
Leigh (North), 1431
Newington, 1463 (under floor)
Oxford — Colleges : All Souls', Christ Church, Magdalen (1478), Merton (*c.* 1420, '71, '78), and New (1417, '41, '51), &c. Churches : St. Peter-in-the-East (1487), St. Peter-le-Bailey.
Shirburn, 1493, '98
Stanton Harcourt, 1454, '60
Swinbrook, 1470
Tew (Great), 1410, '87
Thame, *c.* 1420, &c.
Waterperry
Watlington
Whitchurch, 1420, 145-
Woodstock, 1441

Oxfordshire*—*continued.

Sixteenth Century.

Adderbury (East), 1508
Alvescot, 1579
Brightwell Baldwin
Caversfield
Chastleton, 1592
Chipping Norton, 1503
Crowmarsh Gifford, 1576
Cumnor, 1577, '80
Cuxham, 1506
Dorchester, 1510, '13
Ewelme, 1513, '85, '89
Garsington, 1584
Handborough, 1507, '42, '80
Harpsden, 1511
Haseley (Great), 1527, '81
Heythrop
Holton, 1599
Hornton, 1586
Ipsden, 1525 (*P*)
Kiddington, 1513
Kidlington
Kingham
Launton, *c.* 1520
Leigh (South), 1557
Milton (Great), 1546
Newnham Murren, 1593
Noke
Oddington, 1518
Oxford — Colleges: All Souls', Christ Church, Corpus Christi (1537), Magdalen (1515, '38), Merton, New (1526), Queen's (1515), and St. John's. Churches: St. Mary Magdalen (1574, '80), St. Michael (1578), St. Peter-in-the-East (1572, '74, '84, '99), St. Peter-le-Bailey
Rollright (Great)
Shiplake, 1540
Shipton-under-Wychwood, 1548 (*P*)
Somerton, 1552
Souldern, 1514, '37
Stadhampton, 1508
Stanton Harcourt, 1516, '19
Steeple Aston, 1525
Steeple Barton, 1577
Stoke Lyne, 1535
Stoke Talmage, 1504, '89
Swinbrook, 1510, *c.* '30, '55
Tew (Great), 1513
Thame, 1502, '03, '08, '43, '74, '97
Waterperry, 1527 (*P*)
Watlington
Weston (North)
Witney
Wroxton, 1517

Seventeenth Century.

Baldon Marsh, 1651
Bampton, 1633
Barford (Great), 1611, '14
Chastleton, 1613
Chesterton, 1612, '28
Deddington, 1641
Eynsham, 1632
Fulbrook, 1623
Glympton, 1610
Goring, 1615, '17
Handborough, 1616, '17
Harpsden
Islip, 1605, '37, '34
Marston
Middleton Stoney, 1607
Oxford — Colleges: Christ Christ and New. Churches: Holywell, St. Aldate (1607, '12), St. Cross (1622, '25), St. Michael (1617), St. Peter-le-Bailey
Piddington, 1613
Souldern
Stadhampton, 1645
Swalcliffe, 1662
Swinbrook, 1616
Whitchurch, 1610

Rutland.

One scarcely expects much from this little county, and is therefore not surprised to learn that its brasses can be counted on the two hands. That to

***Rutland**—continued.*

Sir Thomas Burton and his wife (1381) at Little Casterton is an excellent one. Barrowden has a plate to Rowland Digby (1546), a former Rector.

Fourteenth Century.

Casterton (Little), 1381

Fifteenth Century.

Barrowden	Casterton (Little)	Liddington, 1486

Sixteenth Century.

Barrowden, 1546	Edith Weston	Luffenham (North),
Braunston, 1596	Liddington, 1530	1590

Seventeenth Century.

Braunston, 1642

Shropshire.

The oldest and finest brass in Shropshire is to Lord Nicholas Burnell (1382) at Acton Burnell: the figure is surmounted by a fine canopy. Adderley has three plates—a mutilated one to an ecclesiastic (1390), one dated 1556, and a very late one (1673). At Middle there is a brass to Arthur Chambre, his wife and children (1564). Tong has one or two good brasses, that to Sir William Vernon and his lady (1467) being very interesting.

Fourteenth Century.

Acton Burnell, 1382	Adderley, 1390	Burford

Fifteenth Century.

Ightfield	Middle	Tong, 1467

Sixteenth Century.

Acton Scott, 1571	Edgmond	Much Wenlock, 1592
Adderley, 1556	Glazeley, 1599	Tong
Alveley	Ludford, 1554	Withington
Drayton	Middle, 1564	

Seventeenth Century.

Adderley, 1673	Alveley	Upton Cressett, 1640

Somerset.

This is a very fair county, as it contains perhaps a score of fifteenth-century brasses—some of them of excellent workmanship. At Beckington is one to John St. Maur (modernly Seymour) (1485) and Elizabeth his wife, and at Chedzoy one of *c.* 1490. Hutton has two brasses of 1496 and 1528. In Ilminster are a pair of good figures to Sir William Wadham and his lady (*c.* 1440) under an embattled canopy, and another pair to Nicholas Wadham and Dorothy his wife (1609 and 1618). Nicholas was founder of Wadham College, Oxford. Two other fine examples are in Langridge Church, viz., Robert Walshe (1427) and Elizabeth Walshe (1441), probably husband and wife. The brass at Swainswick is to Edmund Forde (1439). At Tintinhull are plates to John Stone (1416), John Heth (1464), and Thomas Nappier (1650).

Fifteenth Century.

Axbridge, 1493
Banwell
Beckington, 1485
Cheddar
Chedzoy, *c.* 1490
Hutton, 1496
Ilminster, *c.* 1440
Kittisford
Langridge, 1427, '41
Minehead
Otterford
Petherton (South)
Selworthy
Swainswick, 1439
Tintinhull, 1416, '64
Yeovil

Sixteenth Century.

Banwell
Beckington
Bishop's Lydeard
Burnett
Churchill
Cossington
Crewkerne
Dunster
Fivehead
Hemington
Hinton St. George
Hutton, 1528
Ilton, 1508
Otterford
St. Decuman's, 1571, '72, '74, '96
Stogumber, 1585
Weare
Yeovil

Seventeenth Century.

Backwell
Bath Abbey
Brent (East)
Churchill
Croscombe, 1606, '25
Fitzhead, 1664, '84
Ilminster, 1609, '18
Luccombe
Portbury, 1621
Shepton Mallet
Tintinhull, 1650
Wedmore, *c.* 1640
Wells (St. Cuthbert's)

Staffordshire.

The brasses of this county are neither numerous nor particularly interesting, and do not number more than about thirty. That to Sir Thomas Audeley (1385) at Audley is a fair specimen (the title of Baron Audley lapsed as late as 1872). At Clifton Campville is an earlier one showing a demi-figure on a bracket. Draycott-in-the-Moors has an ecclesiastic dated 1500, and at Okeover is a palimpsest to William Lord Zouche (1463) and the Lady Alice, but afterwards adapted to Humphrey and Isabel Oker (1538).

Fourteenth Century.

Audley, 1385	Clifton Campville, 1360	Hanbury
		Norbury

Fifteenth Century.

Abbots Bromley	Draycott - in - the - Moors, 1500	Hanbury
Blore		Okeover, 1463 (*P*)
Burslem, *c.* 1420		

Sixteenth Century.

Blithfield	Mavesyn Ridware	Stow
Kinver, 1528	Rugeley	Tamworth
Leek	Standon	Trentham, 1559, '91
Madeley		

Seventeenth Century.

Biddulph	Stone	Tamworth, 1614
Brewood		

Suffolk.

In Suffolk we have the fifth-best county for brasses; according to the Rev. E. Farrer it contains more than 200 figures and 230 inscriptive plates, and probably there are others still to be discovered.

Two of the earliest examples are fine cross-legged figures, one at Gorleston (*c.* 1320) to a knight of the

Suffolk—continued.

Bacon family, and the other at Acton (1302) to Sir Robert de Bures. A fine example in the same church is to Alice de Bryan (1435), who, wearing a barbe at the throat, was evidently a widow; a fine triple canopy with shields surmounts the figure, and the arms are those of the Bures and Bryan families. Lidgate has an interesting brass to John Lydgate, the Suffolk poet, who died in 1451, but having become a monk he was probably buried at Bury St. Edmunds. At St. Mary-at-Quay, Ipswich, is the Flemish brass to Thomas Pownder, merchant (1525). The figure at Letheringham shows Sir John de Wyngefeld (1389) with heraldically emblazoned jupon; of this another example occurs at Playford—Sir George Felbrigge (1400), who has a huge lion rampant as his cognizance. Another fine military plate is that to Sir Roger Drury (1400), who with his lady lies in Rougham Church, and yet another figure of the same date may be found at Wrentham.

Sotterley is an out-of-the-way place, but has several good brasses to members of the Playters family. Stoke-by-Nayland also boasts several examples, among them the bearded knight, Sir William Tendring (1408)—the figure 6ft. in height—another knight, and two ladies. At Yoxford is one to Tomesina Tendring (1485), a shroud brass, of which Suffolk has several; also one to John and Matilda de Norwiche, 1418-20. John Bowf and wife (*c.* 1417) at Pakefield are good examples of the civilian costume of the period, and Orford, on the East Coast, supplies many others. At Long Melford is an interesting brass, only 18in. in height, of a lady of the Clopton family (1435), who has

***Suffolk**—continued.*

her hair curled and wears a peculiar head-dress with six stars upon it.

Fourteenth Century.

Acton, 1302
Brundish, *c.* 1360
Gorleston, *c.* 1320
Knoddishall, 1400
Letheringham, 1389
Lidgate, *c.* 1380
Playford, 1400
Rougham, 1400
Wrentham, 1400

Fifteenth Century.

Acton, 1435
Ampton, *c.* 1480 (*P*)
Barningham, 1499
Barsham, 1415
Burgate, 1409
Bury St. Edmunds (St. Mary's), *c.* 1480
Carlton
Debenham
Easton, 1425
Euston
Eyke, *c.* 1420
Fressingfield, 1489
Halesworth, 1476
Holbrook
Ipswich: St. Mary Tower, 1475; St. Nicholas, 1475, '90, 1500
Ixworth
Knoddishall, 1460
Lavenham, 1486
Lidgate, 1451
Lowestoft
Melford (Long), 1420, '35, *c.* '80
Melton, *c.* 1430
Mendlesham, 1417
Nayland
Occold
Orford, *c.* 1490
Oulton
Pakefield, 1410, &c.
Polstead
Raydon, 1479
Rougham, 1405
Sotterley, 1472
Stoke-by-Nayland, 1402, '08, '68, '80
Stutton
Thurlow (Gt.), *c.* 1460
Ufford, 1483
Walton, 1459
Wilby
Wrentham, 1500
Yoxford, 1418, '20, '25, '85

Sixteenth Century.

Ackenham
Acton, 1529, '89, '90
Aldeburgh, 1570
Ashbocking
Assington
Bacton
Badingham
Barham, 1514
Barrow
Belstead
Benhall
Bildeston, 1509
Bradley (Little), 1584
Braseworth
Bruisyard
Brundish
Bury St. Edmunds (St. Mary's) (*P*)
Campsea Ash, 1504
Chattisham
Cookley (*P*)
Cowlinge
Denham, 1514 (*P*)
Denston
Depden
Ellough
Elmham (South)
Euston
Eyke, 1598
Farnham (All Saints')
Gazeley
Hadleigh, 1553 (*P*), &c.
Halesworth (*P*)
Hawkedon
Hawstead
Honington, 1585, '94
Ipswich: St. Clement; St. Lawrence, 1585; St. Mary-at-Quay, 1525, '65, '90; St. Mary Tower, 1506; St. Stephen
Ixworth
Kenton, 1524

Suffolk—continued.

Kettleburgh
Lakenheath
Lavenham
Livermere (Great)
Lowestoft
Melford (Long), 1562, '78, &c.
Monewden, 1595, &c.
Nayland
Nettlestead
Orford (several)
Pettaugh
Pettistree, 1580
Rendham
Rushbrooke
Shadingfield
Sibton
Sotterley, 1547, '72, '95
South Elmham St. James
Southolt
Spexhall, 1591
Stoke-by-Clare
Stoke-by-Nayland, 1535
Stratford St. Mary, 1558
Thurlow (Great)
Thurlow (Little)
Ufford, 1598
Waldingfield (Little)
Wenham (Little), 1514
Wickham Brook, 1597
Wickham-Skeith
Wilby, 1569, '88
Worlingham
Worlingworth
Wrentham, 1593
Yaxley
Yoxford

Seventeenth Century.

Aldeburgh, 1601, '06, '12
Ampton
Badley
Battisford
Bergholt (East), 1639
Blundeston
Boxford
Bradley (Little)
Brandeston
Bredfield
Bruisyard, 1611
Darsham, 1641
Easton
Edwardstone
Ellough
Eyke, 1619
Hadleigh, 1637
Hawkedon
Ipswich: St. Clement, St. Lawrence (1616), St. Mary Quay (1604), St. Nicholas, St. Peter (1604)
Lavenham, 1631
Melford (Long), 1615
Mendham
Mickfield
Middleton, 1610
Mildenhall, 1610
Orford
Redgrave
Ringsfield
Saxham (Great)
Shottisham, 1620
Sibton
Sotterley, 1623, &c.
Stoke-by-Clare
Stoke-by-Nayland, 1632
Stonham Aspall
Stowmarket, 1638
Tannington
Walton
Wilby, 1637, '38
Woodbridge, 1601
Yoxford, 1613

Eighteenth Century.

Livermere (Great), 1776

Surrey.

This county has the honour of possessing the earliest English brass—that to Sir John Daubernoun (1277) at Stoke D'Abernon—and upwards of one hundred others. The one to his son Sir John (1327)

***Surrey**—continued.*

is also an exceedingly fine figure. We give illustrations of both these knights. Cheam has a good palimpsest brass dated 1542, and Farley a brass to John Brock, wife and children (1495). At Kingston-on-Thames are John Skerne and his wife (1437). Ockham has an unusually good demi-figure of a priest (*c.* 1370), Walter Frilende, who was founder and Rector of its church. Oxted has three fifteenth-century plates and Peper-Harrow examples of the fifteenth and seventeenth centuries. Brasses of the eighteenth century are very rare, but there is a specimen at Nutfield, to Lady Elizabeth Powerscourt (1780).

Thirteenth Century.

Stoke D'Abernon, 1277

Fourteenth Century.

Cheam, 1370
Lingfield
Ockham, *c.* 1370
Stoke D'Abernon, 1327, '58

Fifteenth Century.

Albury, 1440
Barnes (St. Mary), 1415
Beddington, 1425, '32
Betchworth
Bletchingley
Bookham (Great)
Byfleet
Camberwell, 1482, '97
Carshalton
Cheam
Cobham, *c.* 1450
Cranley, *c.* 1500
Crowhurst, 1450, '60
Farley, 1495
Horley, 1420
Horsley (East), 1478
Kingston-on-Thames, 1437, '88
Leigh, 1440, '60
Lingfield, 1417, &c.
Merstham, 1472
Nutfield, 1465
Oakwood Chapel, 1435
Ockham
Oxted
Peper-Harrow, 1487
Putney, *c.* 1475 (*P*)
Puttenham
Shere
Stoke D'Abernon
Wandsworth, 1420
Wonersh

Sixteenth Century.

Addington, 1544
Ash
Barnes
Beddington, 1520
Betchworth, 1533
Bletchingley, 1541
Bookham (Great)
Camberwell, 1538 (*P*), 1585 (P)
Carshalton, 1524
Charlwood
Cheam, 1542 (*P*)
Chobham, *c.* 1550 (*P*)
Compton
Crowhurst, 1597

Surrey—continued.

Croydon (St. John's)
Egham
Ewell, 1510, &c.
Farnham
Godalming
Godstone
Holmwood
Horley, 1516
Lambeth (St. Mary's)
Lingfield
Long Ditton, 1529
Merstham, 1507
Mickleham, 1513
Molesey (East)
Molesey (West)
Putney, *c.* 1585
Sanderstead, 1525
Send
Shalford, 1509
Shere
Stoke D'Abernon, 1516, '21, '92
Streatham
Thames Ditton, 1559
Thorpe, 1579
Titsey
Walton-on-Thames, 1587
Weybridge, 1586, '96, '98
Witley
Woking, 1523

Seventeenth Century.

Bookham (Great)
Camberwell, 1637
Chipstead
Frimley, 1644
Guildford (Abbot's Hospital)
Horsell
Kingston-on-Thames
Long Ditton
Molesey (West), 1620
Morden
Oxted
Peper-Harrow
Richmond, 1628
Rotherhithe
Thames Ditton
Wandsworth
Weybridge, 1605 (*P*), '42
Witley, 1620

Sussex.

Many good brasses exist in Sussex—a dozen of the fourteenth century and quite a long list of the interesting fifteenth-century period. The oldest is to Margaret de Camois (*c.* 1310) at Trotton, which is the oldest brass in England to a lady, that in Cobham Church, Kent, to Jone de Kobeham, who died in 1298, not having been put down till the year 1320. In the same church we get the fine brasses to Thomas, Baron Camoys, K.G., and his lady, 1419.

Cowfold has a figure of Thomas Nelond, Prior of Lewes (1433), under a fine canopy of three bays. Sussex is rich in fine "priest brasses," of which there is a good example at Warbleton to Prior William Prestwick (1436), with a cope, the orphreys consisting of Latin texts (Job xix. 25, 26).

***Sussex**—continued.*

Of knights Sussex boasts many fine examples. That at Etchingham to Sir William de Echyngham (1387) shows a fine example of the banded camail. Fletching gives us Sir — Dalyngrugge and lady (*c.* 1395), the knight in a jupon charged with an engrailed cross; the figures are under a double canopy and divided by a central shaft, the canopy being surmounted by a straight battlement. At Hurstmonceux is Sir William Fienlez (1402), under single canopy and inscriptional fillet. Among our illustrations we give one from Amberley Church—John Wantele (1424), in a jupon charged with three lions' heads. Yet another fine knightly figure is in Wiston Church—that of Sir John de Brewys (1426), who is surrounded by an inscribed border 8ft. by 3ft. 6in., the intervening space being occupied by six shields and a number of little scrolls bearing the words "Jesu Mercy." Sir Hugh Halsham and the Lady Joice, West Grinstead, have a double canopy, above which are pennons bearing their arms (1440). In the same church are two other excellent brasses, notably one to Phillipa de Strabolgie, wife of John Halsham (1395), and another to Sir Hugo Halsham and his lady (1441). A fine double canopy with broad side-shafts surrounds the figure of a civilian and his wife, Richard and Elizabeth Wakeherst (1463), at Ardingly. The plates to John Wybarne and his two wives (1490) at Ticehurst are in excellent preservation.

Fourteenth Century.

Arundel	Fletching, *c.* 1395	Rusper, 1370
Bodiam	Grinstead (West), 1395	Ticehurst
Buxted, 1375	Ore, *c.* 1390, 1400	Trotton, 1310
Etchingham, 1387		

Sussex—continued.

Fifteenth Century.

Amberley, 1424
Ardingly, 1457, '63
Arundel
Battle, 1435, &c.
Billingshurst, 1487, '99
Brede
Brightling
Broadwater, 1432
Burton
Buxted, 1408
Cowfold, 1433
Etchingham
Firle (West)
Fletching
Goring
Grinstead (West), 1440, '41
Hellingly
Horsham, 1411, '30
Hurstmonceux, 1402
Iden
Lewes (St. Michael's), 1457
Ore
Poling
Pulborough
Shoreham (New)
Stopham
Ticehurst, 1490
Tillington
Trotton, 1419, '24
Warbleton, 1436
Winchelsea
Wiston, 1426

Sixteenth Century.

Angmering
Ardingly
Bodiam
Bolney
Brightling
Brighton
Brede
Burton, 1558
Chichester (Cathedral), 1592
Clapham, 1526
Clayton, 1523
Crawley, 1520
Cuckfield
Ewhurst
Firle (West)
Framfield
Friston, 1542
Grinstead (East), 1505
Hastings (All Saints'; St. Clement's)
Henfield, 1552
Hove, 1538, '76
Isfield, 1527, '58, '72
Mundham, 1579, '80
Northiam, 1518, '38
Rusper
Slaugham, 1547
Slinfold
Storrington, 1591
Thakeham
Ticehurst, 1510 (*P*)
Tillington
Warminghurst
Willingdon

Seventeenth Century.

Ardingly
Battle, 1615
Cuckfield
Firle (West)
Hastings (St. Clement's), 1601, '06
Henfield, 1633
Milland, 1672
Rye
Shoreham (Old), 1652
Slinfold
Stopham
Uckfield

Warwickshire.

Although Warwickshire, so far as I can discover, contains no brass dating earlier than 1400, yet it has many of great antiquarian interest, and probably nearly a score examples of the fifteenth century. The Astley brass takes pride of place for date (1400), but there are three or four of the next decade, among

***Warwickshire**—continued.*

them being the very fine plate to Thomas Earl of Warwick (1401), and Margaret his Countess (1406), at St. Mary's Church, Warwick; a lady at Hillmorton (1410); and a fine pair at Baginton to Sir William and Lady Bagot (1407). Another fine pair are those in Merevale Church to Robert, Lord Ferrers, and Margaret his wife (*c.* 1410, laid down about 1425). What the animal at Lord Ferrers' feet may be is a puzzle to both antiquarians and naturalists.

The brass at Wellesbourne (1426) is a very good one to Sir Thomas le Strange. There are several at Wixford, the oldest date being 1411. At Whitnash are good figures of Benedict Medley, Clerk of the Signet to Henry VII., and his wife (1504).

Fourteenth Century.

Astley, 1400

Fifteenth Century.

Astley, 1401, '06
Baginton, 1407
Cherington
Coleshill, 1500, &c.
Coughton, 1500
Hampton-in Arden, 1500
Hillmorton, 1410
Merevale, *c.* 1410, *c.* '25
Middleton, 1476
Shuckburgh (Upper), 1500
Tysoe
Warwick: St. Mary's, 1401, 1406;
St. Nicholas's, 1424
Wellesbourne, 1426
Weston-under-Weatherley, 1497
Withybrook, 1500
Wixford, 1411
Wroxall

Sixteenth Century.

Astley
Baddesley Clinton Hall
Barcheston, 1530
Barton, 1558
Compton Verney, 1527
Coughton, 1547
Coventry: Holy Trinity, 1600; St. Michael's, 1594
Exhall, 1556
Harbury, 1563
Haseley, 1573
Middleton, 1507
Preston Bagot
Ryton-on-Dunsmore
Solihull, 1549
Tysoe
Ufton, 1587
Warwick (St. Mary's), 1573
Weston-under-Weatherley, 1562
Whatcote, 1511
Whichford, 1582
Whitnash, 1504
Wixford, 1587
Wootton Wawen, 1505, &c.

***Warwickshire**—continued.*

Seventeenth Century.

Aston, 1545
Barton
Billesley
Chadshunt, 1613
Coventry (St. Michael's), 1609
Harbury, 1624
Long Itchington
Meriden
Preston Bagot, 1635
Sherborne, 1624
Solihull, 1610
Sutton Coldfield, 1606
Warwick (St. Mary's), 1636

Westmorland.

Of Westmorland brasses there is a fair one at Kendal to Alan Bellingham (1577), son of Sir Roger Bellingham, great benefactors to the fine church. Two to the Dames family are at Barton, one is at Brougham (1570), and there is a palimpsest to a Vicar at Morland (1562), having on the reverse a kneeling knight of the preceding century.

Sixteenth Century.

Barton
Brougham, 1570
Kendal, 1577
Morland, 1562 (*P*)

Wiltshire.

This is a very good brass-county, and has several of the fourteenth century, among them a curious one to Bishop Wyvil (1375), showing the Bishop's champion before Sherborne Castle. This is in Salisbury Cathedral, which has several other brasses of the sixteenth century. At Mere, in the South Chapel, is a good brass to John Bettesthorne (1398). Everley has a floreated cross of 1502, and Seend a well-preserved brass to John Stokys (1498).

Two of the best military brasses are that at Cliffe Pypard to a knight of the Cobham family (*c.* 1380) and that at Draycot Cerne to Sir Edward Cerne and his lady (*c.* 1380); although hand-in-hand, the *barbe*

***Wiltshire**—continued.*

worn by the lady shows that she survived her husband. At Everley are several good brasses of the fifteenth and sixteenth centuries.

Fourteenth Century.

Cliffe Pypard, *c.* 1380
Draycot Cerne, *c.* 1380
Mere, 1398
Salisbury (Cathedral), 1375

Fifteenth Century.

Amesbury, 1470
Berwick Basset, 1427
Bromham, 1490
Collingbourne Kingston, 1495
Everley, 1429, &c.
Hilmarton, 1480
Lavington (West), 1453
Mere
Seend, 1498
Stourton, 1473
Upton Lovell
Wanborough, 1418
Wishford, 1430, '73

Sixteenth Century.

Aldbourne, 1508
Alton Priors, 1528
Barford St. Martin, 1584
Bedwyn (Great), 1501, '10
Bishopstone, 1530
Bradford-on-Avon, 1530
Bromham, 1516
Charlton, 1524
Chisledon, 1592
Dauntsey, 1514
Everley, 1502
Fovant, 1504
Ham (*P*)
Knook, 1592
Lacock, 1501
Laverstock, 1530
Lavington (West), 1559
Long Newnton, 1503
Marlborough (St. Peter and St. Paul's Church), 1570
Ogbourne St. George, 1517
Pitton, 1580
Preshute, 1518
Salisbury: Cathedral, 1578; St. Edmund's, 1586; St. Thomas'
Stockton, 1590
Tisbury, 1590
Wilton, 1585
Winterslow, 1587
Woodford

Seventeenth Century.

Alton Priors
Blundsdon St. Leonard
Bradford-on-Avon
Broughton Gifford, 1620
Collingbourne Ducis, 1631
Dean (West), 1641
Devizes (St. John's Church, 1630)
Durnford (Great)
Fittleton, 1612
Minety, 1620
Netheravon, 1669
Stanton Fitzwarren, 1691
Steeple Ashton, 1633
Tedworth
Westbury, 1633

Eighteenth Century.

Stanton Fitzwarren, 1706

Worcestershire.

Although not possessing so many brasses as the neighbouring county of Warwick, Worcestershire has several excellent and interesting specimens.

At Strensham is the well-cut plate to Sir Robert Russel (*c.* 1405) in a jupon fringed at the armpits and scalloped at the hips, and another of *c.* 1390. Blockley has two good brasses, one to Philip Warthim (1488), who was Vicar of the church, and another dated 1510. At Bushley are the figures of a man, wife, and eleven children (1500), and at Fladbury are good brasses of the fifteenth and sixteenth centuries, two of the former to John Throckmorton (Under-Treasurer of England), dated 1445, and his wife, dated 1458. At Kidderminster is an unusual brass, one to a lady with two husbands, viz., Margaret, wife of John Philip and Walter Cookesey (she died in 1415). Tredington has three examples—one to Richard Cassey, Rector (died 1427), another to Henry Sampson, Rector (died 1482), and the third to a lady (1561).

Fourteenth Century.

Strensham, *c.* 1390

Fifteenth Century.

Blockley, 1488
Bushley, 1500
Fladbury, 1445, '58, '88
Kidderminster, 1407, '15
Strensham, 1405
Tredington, 1427, '82

Sixteenth Century.

Alvechurch, 1524
Blockley, 1510
Broadway, 1572
Chaddesley Corbett, 1505
Fladbury, 1504
Hanley Castle, 1523
Longdon, 1523
Mamble, *c.* 1510
Stockton-on-Teme, 1508
Strensham, 1502, '56, '62
Tredington, 1561
Yardley, 1598

***Worcestershire**—continued.*

Seventeenth Century.

Birlingham, 1603, '17, '50	Bromsgrove	Queenhill, 1624
Bredon, 1617, '50	Daylesford, 1632	Spetchley, 1653
	Fladbury	Stoke Prior, 1606, '09

Yorkshire.

In spite of its enormous area, Yorkshire is not particularly rich in brasses. The list of plates is fairly long, but the churches containing them are very far apart. Although only about eighty are localised in this list, the county probably contains a hundred.

At Aldborough is a figure of William de Aldburgh (*c.* 1360), which stands on a low pedestal or bracket, and at Wensley is another plate of the same period; it is a Flemish brass to Sir Simon de Wenslagh, who has his hands crossed on his breast and over them a chalice. There is another Flemish brass at Topcliffe, to Thomas de Topclyff and his wife (1391), and at Brandesburton are three life-sized figures, to Sir John de St. Quintin and Lora his wife (1397), a smaller one to Sir Thomas de St. Quintin (1445), and another to a priest. Cottingham has a rather rare brass, the figure of a Capuchin friar, a Rector at the end of the fourteenth century. The Aughton brass is to Robert Aske and wife.

Londesborough has a brass to Margaret, wife of Lord Clifford (placed there by her son the "Shepherd Lord"). At Romaldkirk is a good plate to John Lemelyne, Rector (*c.* 1470); at Routh are a fine pair to Sir John Routh de Routh and his lady; and at Sprotbrough is one to William Fitzwilliam (1474). Wath Church contains brasses of the fifteenth, sixteenth, seventeenth, and eighteenth centuries, and in

Yorkshire*—*continued.

Winestead lies William Retherby (1418), Rector and builder of the church, which contains another brass to Sir Robert Hildyard, his wife, and numerous children.

Fourteenth Century.

Aldborough, *c.* 1360
Brandesburton, 1397
Cottingham
Topcliffe, 1391
Wensley, *c.* 1360
York (Minster), 1315

Fifteenth Century.

Allerton Mauleverer
Aughton
Beeford, 1492
Bishop Burton
Brandesburton, 1445
Catterick
Cowthorpe
Harpham, 1418, '20, '45
Howden
Hull (Holy Trinity)
Leeds (St. Peter's)
Londesborough
Owston
Romaldkirk, *c.* 1470
Routh
Sprotbrough, 1474
Tanfield (West)
Thirsk
Wath
Winestead, 1418
York (St. Michael Spurrier Gate)

Sixteenth Century.

Bainton
Bishop Burton
Bolton-by-Bowland
Burgwallis
Kirby Moorside, 1600
Giggleswick
Gilling-near-Helmsley
Hull (St. Mary's)
Marr
Otley
Rotherham, 1561
Roxby Chapel
Sessay
Wath
Well, 1526
Wentworth
Weston, 1587
Winestead
Wycliffe
York (Minster)

Seventeenth Century.

Barton
Beeston
Bentham
Bugthorpe
Cowthorpe
Edlington
Howden, 1621 (*P*)
Kirby Moorside
Kirk Deighton
Laughton-en-le-Morthen
Otley
Rawmarsh
Sheriff Hutton
Swillington
Terrington, 1681
Thornton Watlass
Waddington, 1667
Wadworth, 1653
Wath
Welwick
Wycliffe
York: All Saints', North Street; St. Cross; St. Martin-le-Grand

Eighteenth Century.

Leeds (St. Peter)
Wath

Wales.

In the Principality there are no brasses of particular interest.

Fifteenth Century.

Llandough (Glam.)

Sixteenth Century.

Beaumaris (Anglesea)
Bettws (Montgoms.)
Dolwyddelan (Carns.)
Llanbeblig (Carns.)
Ruthin (Denbs.)
Swansea (Glam.)
Whitchurch (Denbs.)

Seventeenth Century.

Clynnog (Carns.)
Haverfordwest (Pemb.)
Llanrwst (Denbs.)

CHAPTER XX.

Bibliography of Brasses.

Those who take up the collection of brass rubbings will be anxious to consult some of the large amount of literature on the subject, and a résumé is therefore given of the principal works on monumental brasses. Unfortunately, most, if not all, of the early works are out of print; in many cases their original price has been greatly increased, and it is only on rare occasions that copies may be picked up second-hand. When such a book is discovered and the price is low the finder should therefore secure it.

Nearly all the early books were published by subscription, and at prices running from a guinea to ten guineas, but they are of such huge size that they are rarely seen except in the libraries of antiquaries and well-to-do persons. Those who possess a reader's ticket (easily obtainable) for the British Museum Library have the privilege of seeing all of them, and as many of them—such as Waller's, Boutell's, Creeny's, and Cotman's books—are, as we have said, very large and the illustrations beautifully engraved, a genuine treat is in store for those who appreciate English art books.

Thomas Fisher in 1812 appears to have been the

first to look upon brasses as amongst England's art work of a bygone age, for in his "*Collections, Historical, Genealogical, and Topographical, for Bedfordshire,*" 1812-36, he gives a number of brass plates which reflect great credit on the engravers of a century ago; the plates are coloured yellow, an early example of printing in colour.

Stothard's "Monumental Effigies of England" was published in 1817-32. This quarto volume has several plates of brasses, among them being the fine one to Sir Miles Stapleton in Ingham Church, Norfolk. When I visited the church (1909) to obtain a rubbing of the figures I found only the mutilated canopy remaining in the slab; the figures were stolen, piece by piece, many years ago—certainly before 1876, when the church was restored.

John Sell Cotman, the Norwich artist, as early as 1819, made a tour of Norfolk, sketching historical remains of architecture and gathering material for a book on "*The Sepulchral Brasses of Norfolk.*" This contains a large number of engravings from careful drawings made by the artist, among them being the immense Flemish plates at King's Lynn. During the ninety years since Cotman's book was published several of the brasses he engraved have been stolen or otherwise lost.

The *Rev. C. H. Hartshorne* in 1840 published the first book on brasses of a particular county, "*An Endeavour to Classify the Sepulchral Remains of Northamptonshire.*" It is of little importance. Besides the brasses in Northants it gives one or two in neighbouring counties and some interesting notes on armour, which latter are really the principal feature of the book.

Thomas and George Hollis in the same year published a book, which had first appeared in sections, "*Monumental Effigies of Great Britain.*" In this several fine examples of brasses are shown, but the book is seldom to be seen in the market.

The brothers *J. G. and L. A. B. Waller* issued a very large volume, "*A Series of Monumental Brasses from the 13th to the 16th Century,*" in 1842-64. The book contains about sixty illustrations (in colour wherever colour was to be detected in the brasses). Each brass is historically and heraldically described. The price of this work unfortunately places it beyond the reach of the ordinary book-lover, but copies are to be seen in some libraries.

The *Rev. Charles Boutell's* "*Monumental Brasses and Slabs,*" published in 1847, was followed in 1849 by a very fine book, "*The Monumental Brasses of England,*" a series of about 150 fine engravings, elucidated by 50-60 pp. of letterpress. It is one of the standard works, but has been for many years out of print. The small edition is worth about 15s., and the large-paper issue about 25s. to 30s.

About the same period a treatise on brasses was published by the *Oxford Architectural Society*, which was compiled by the Rev. H. Haines, but this was preceded about 1845 by a list of brasses, with accompanying notes by the *Rev. C. R Manning.*

Franklin Hudson in 1853 wrote "*The Brasses of Northamptonshire,*" one of the finest books extant, the engravings being printed in bronze ink to give vraisemblance to the actual plates. Copies of it are very rare. Hudson practically finished the work which Hartshorne had commenced regarding Northampton brasses.

Justin Simpson in 1857 wrote a brief book on the subject.

Edward Kite made an effort for his county in 1860 by publishing "*The Monumental Brasses of Wiltshire.*" This also is a very fine book, the sixty plates, arranged in chronological order, being beautifully engraved. The examples shown, however, do not exhaust the county, which contains upwards of 100 specimens, many of them of the greatest interest to the collector.

The study of brasses was not gone into deeply until the *Rev. H. Haines* wrote his authoritative work in 1861 entitled "*A Manual of Monumental Brasses.*" This was the kind of book that antiquaries and brass collectors had for years been awaiting. It is an octavo, embellished with nearly two hundred illustrations, and serves as a text-book to the brass-rubber even to the present day. It was published at a guinea, but is now worth three guineas, and, being out of print, copies are rarely seen in the market.

E. H. W. Dunkin in 1882 published a quarto volume, "*Monumental Brasses of Cornwall,*" showing sixty-one plates, nearly all that Cornwall possesses. The engravings are good, though many of the brasses are extremely poor.

W. F. Andrews in 1886 compiled "*Monumental Brasses of Hertfordshire,*" but this shows a great falling off from the style of the foregoing volumes. A second edition appeared in 1903.

C. T. Davis issued in 1887 "*Brasses of Herefordshire and Worcestershire,*" a very fair book on counties which are not essentially "brass counties," but which, nevertheless, contain some very fine examples.

W. D. Belcher in 1888 published his splendid work on "*Kentish Brasses.*" It contains upwards of 220 examples of figure, many of them engraved for the first time, and among them several of great interest. The illustrations, being printed in yellow and black, are very effective. A second volume was published in 1905, and nearly exhausts the figure brasses of Kent.

The *Rev. E. Farrer* in 1890 published a "*List of Norfolk Monumental Brasses,*" which at the time was considered a fine one, but I am pleased to have added many to the list of churches in Norfolk possessing brasses.

The *Rev. G. E. Jeans* some twenty years ago commenced compiling a list of the *brasses of Lincolnshire,* which brought to light quite a number of examples new to the collector.

E. M. Beloe issued in 1890 a volume entitled "*Brasses of Norfolk.*"

The *Rev. Herbert W. Macklin,* a great authority on brasses, President of the Monumental Brass Society, published in 1891 a very good, but small, book on the subject, which contains about a score of helpful illustrations, and a lengthy list of churches where brasses exist.

J. L. Thornely issued in 1893 "*Monumental Brasses of Lancashire and Cheshire,*" with a few good illustrations, but as the two counties do not possess more than about two-score brasses the book is necessarily small.

E. W. Badger in 1895 added another to the list of books on the brasses of particular counties, his welcome volume being "*Brasses of Warwickshire,*" but in this, unfortunately, there are no illustrations.

E. M. Beloe issued in 1898 "*Monumental Brasses in Westminster Abbey,*" a large but thin folio, with several good plates.

Christy and Porteous in 1898 published a book dealing with "*Essex Brasses,*" but only to a very small extent.

The *Rev. E. Farrer* produced in 1903 "*Brasses of Suffolk,*" an almost exhaustive list of the brasses of that county, but with only a few illustrations.

Herbert Druitt's fine work "*A Manual of Costume as Illustrated by Brasses,*" issued in 1906, contains upwards of a hundred illustrations, and is a handy book of reference for those interested in the dress of our forefathers.

The *Rev. H. W. Macklin,* President of the Monumental Brass Society, in 1907, wrote a carefully compiled volume, "*The Brasses of England,*" which is well illustrated by some eighty-five examples.

Essex, the third-best county, is peculiarly unfortunate in not having had anyone to search out and write adequately upon its large number of brasses—it has certainly three hundred. With the speedy cycle or motor-car every one of its four or five hundred churches might be visited by ten or a dozen members of its archæological societies. The county might easily be divided up and thirty or forty churches apportioned to each member, who would take rubbings and notes. They could then be collated and classified, and, with the modern facilities for preparing blocks, could be made into a handsome volume. If this were done I should be pleased to take an active part in it.

The *Rev. W. F. Creeny's* book, "*Monumental Brasses on the Continent of Europe,*" 1885, is the

only work on the subject. It is a beautifully illustrated volume; the plates are photo-lithographs, and do justice to the intricacy of design and fine workmanship displayed by the engravers of the fourteenth century and even earlier.

Besides the books enumerated there are many other sources from which the student and collector may glean much appertaining to the brasses of England.

John Weever's quaint book, "*Ancient Funeral Monuments,*" written in 1631, gives a great deal of information relating to the brasses and epitaphs of his day, and his remarks on the spoliation of church monuments and brasses are very interesting, and his collection of epitaphs is a very extensive one.

Another early book which contains many items upon brasses is *Gough's* "*Sepulchral Monuments of Great Britain,*" published in 1786. It should be remembered that this antiquary was the means of saving a great number of brasses which had been removed from their slabs and sold as waste metal to a brazier. Gough had them replaced in many instances.

Other persons who have written on brasses in recent years are Stephens, Francks, Bower, Oliver, &c.

Many of the topographical writers in the various counties have something to say upon brasses; some of them are:

R. Bigland (*Gloucestershire*), *F. Blomefield* (*Norfolk*), *J. E. Cussans* (*Hertfordshire*), *Sir W. Dugdale* (*Warwickshire*), *T. Fisher* (*Bedfordshire*), *J. Hutchins* (*Dorset*), *G. Lipscomb* (*Buckinghamshire*), *Lysons, Magna Britannia*, *T. Nash* (*Worcestershire*), *J. Nichols* (*Leicestershire*), *A. Page* (*Suffolk*), *Rev. A. Suckling* (*Essex*).

Among other sources the following alphabetical list of magazines, newspapers, societies publishing proceedings and transactions, &c., will be found helpful:

Antiquarian Magazine.
Antiquary.
Archæologia.
Archæological Journal.
Archæologist.
Architect.
Bazaar, Exchange and Mart.
Bradford Historical and Antiquarian Society.
British Architect.
Builder.
Building News.
Cambridge University Association of Brass Collectors.
"Church Heraldry of Norfolk" (E. Farrer).
Clifton Antiquarian Club, Glos.
Cumberland and Westmorland Antiquarian and Archæological Society.
East Anglian Notes and Queries.
East Hertfordshire Archæological Society.
Ecclesiologist.
Essex Archæological Society.
Exeter Archæological Society.
Exeter Diocesan Architectural Society.
Gentleman's Magazine.
Hampshire Archæological Society.
Kent Archæological Society ("Archæologia Cantiana").
Miscellanea Heraldica.
Monumental Brass Society.
Norfolk and Norwich Archæological Society.
Notes and Queries (London).
Oxfordshire Archæological Society.
Queen.
Society of Antiquaries, London.
Somerset and Dorset Notes and Queries.
Somerset Archæological and Natural History Society.

Somerset Archæologists.
Suffolk Institute of Archæology and Natural History.
Surrey Archæological Society.
Sussex Archæological Society.
Treasury.
Walford's *Antiquarian.*
Wiltshire Archæological Society.
Worcester Antiquarian and Archæological Society.
Yorkshire Archæological Society.

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